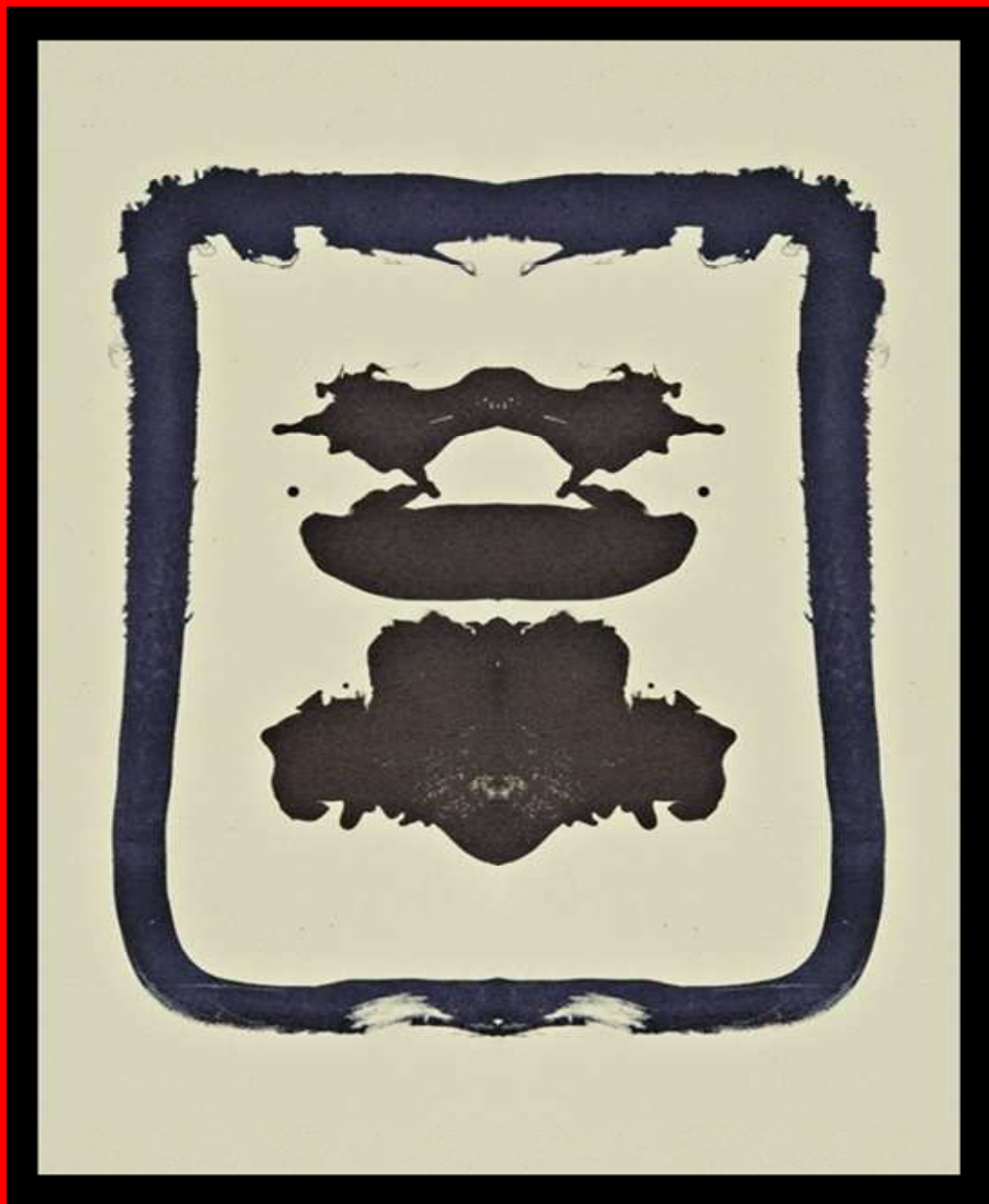


EL FIN DE LOS CANTOS



msv - 885

Zóbel

Kandinski

Kooning

Malévich

Mondrian

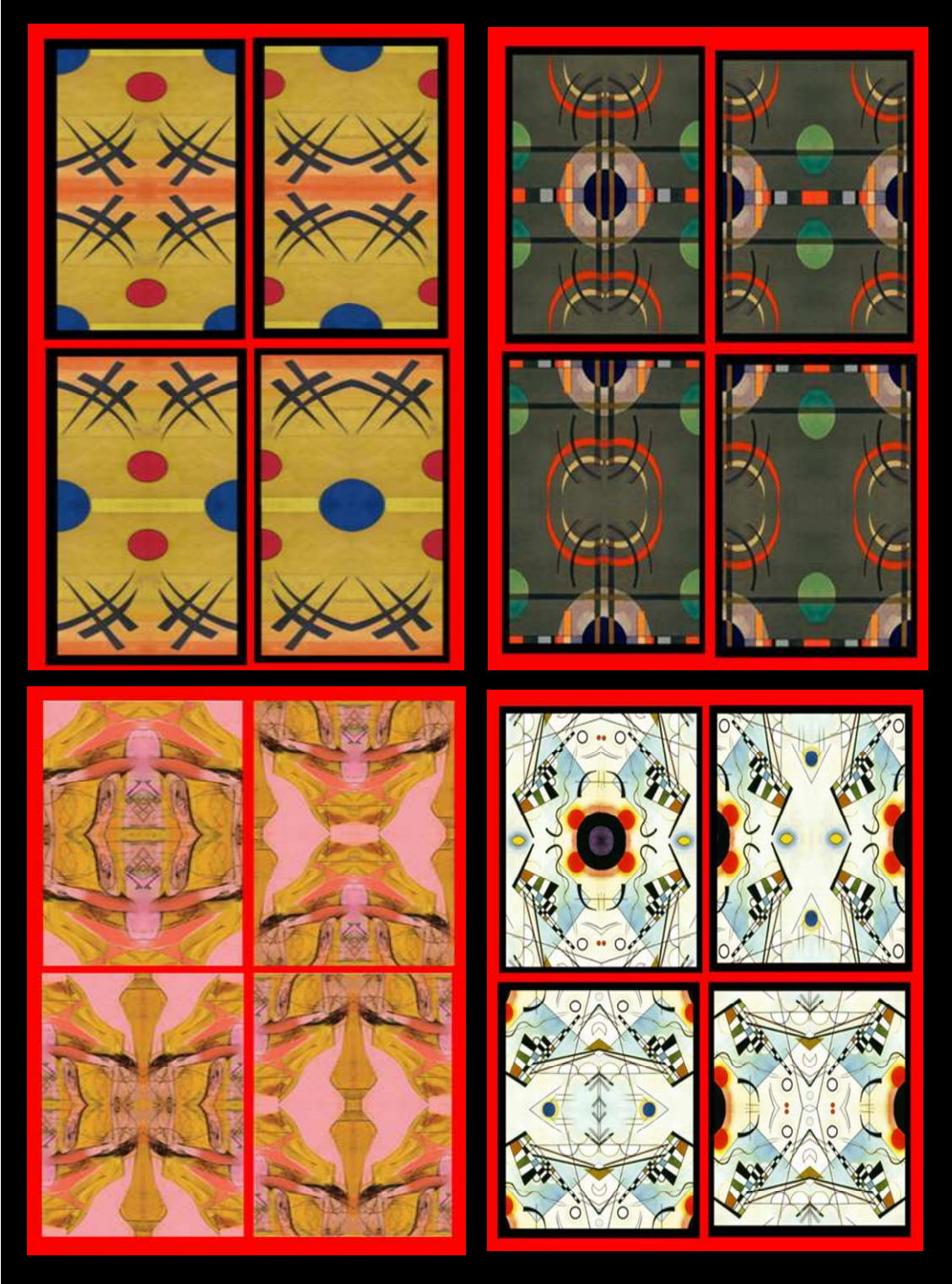
Frankenthaler

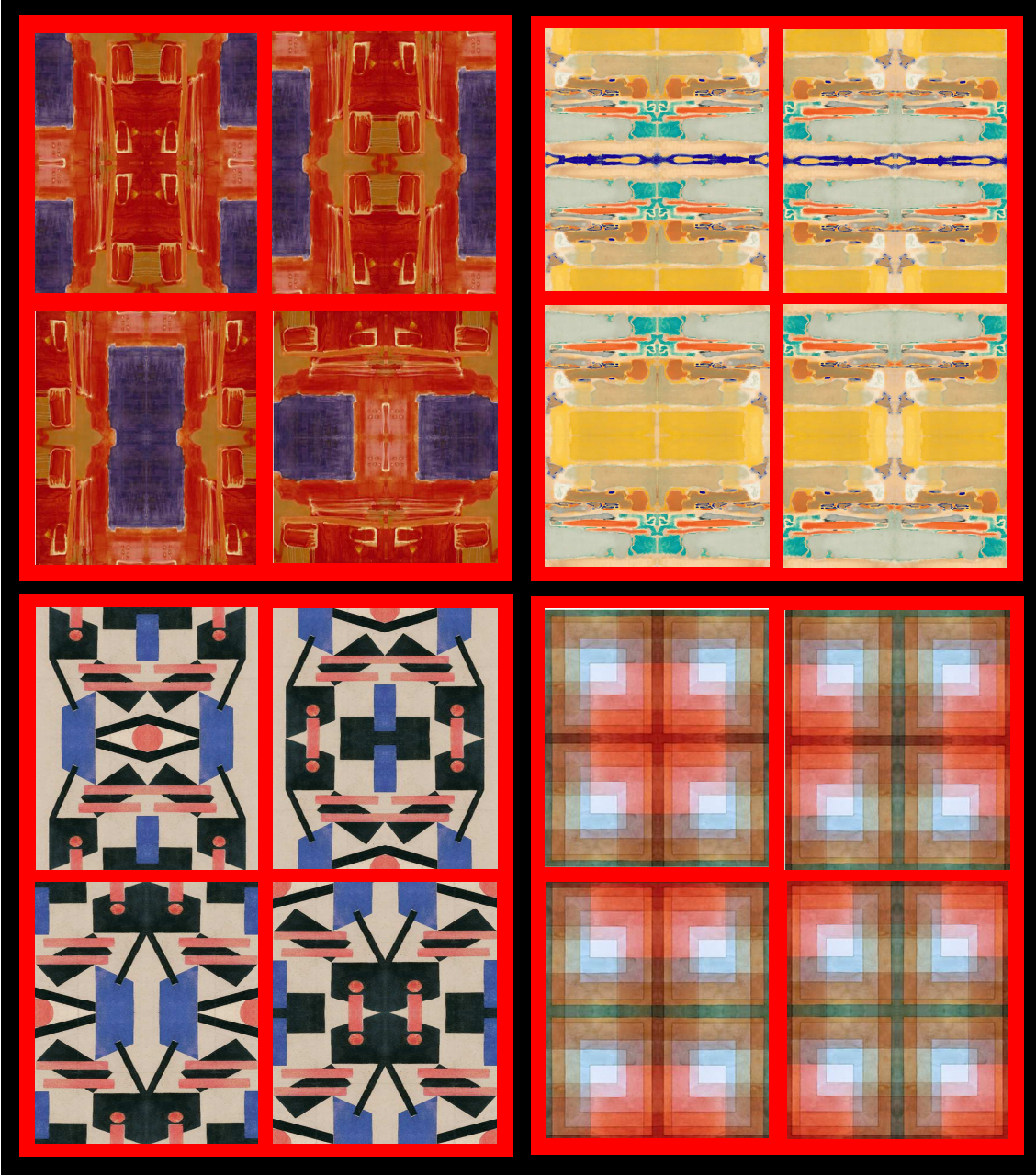
Rothko

Klee

Bortnyk

Braque





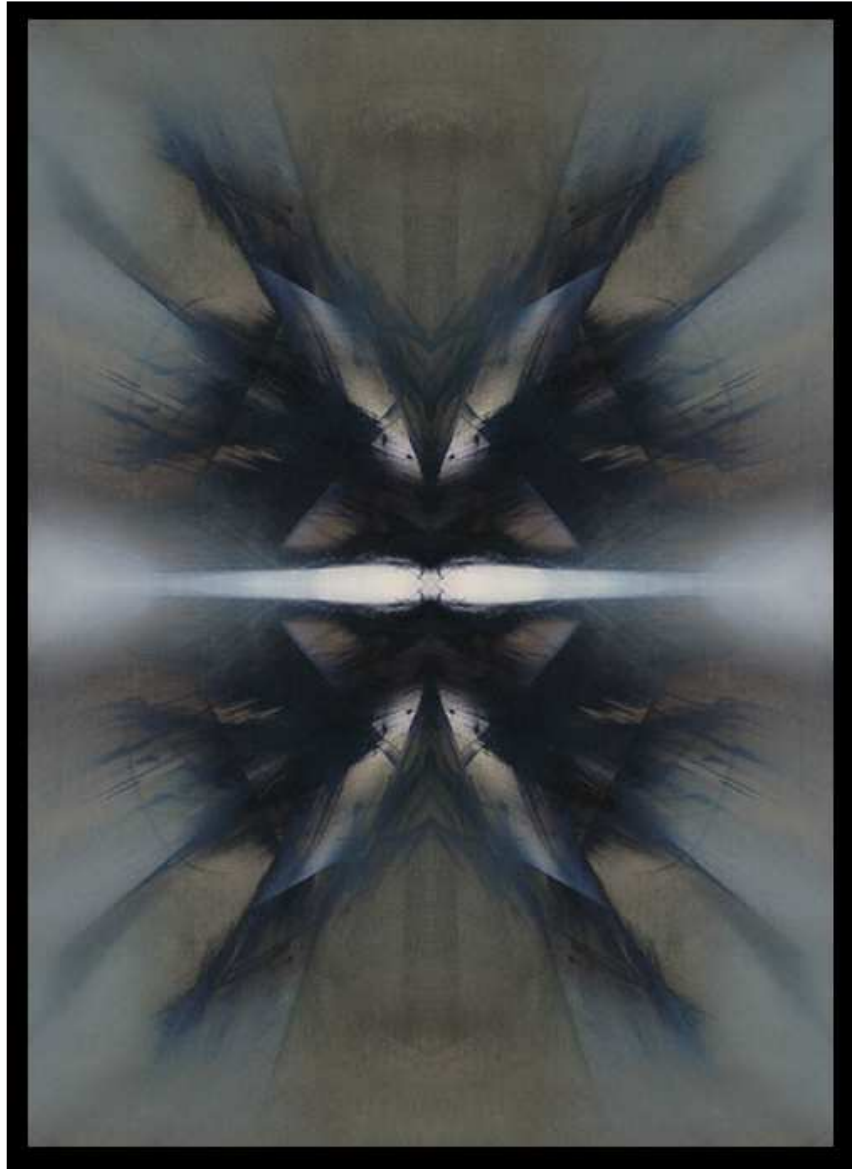
Fernando Zóbel



Por obra de su propia voluntad

La energía negra del vacío se condensa

Y tiene lugar el nacimiento de la materia oscura

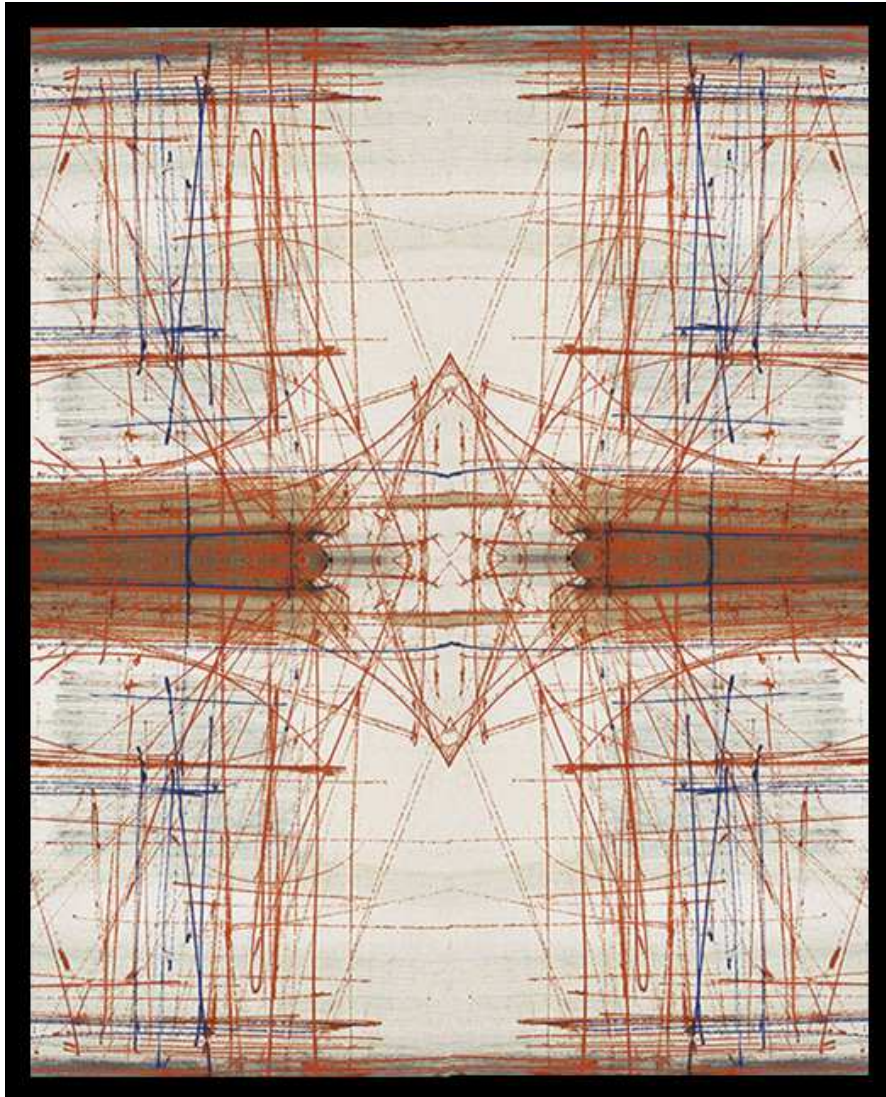


El murmullo beresit es simétrico y genera al ADÁN primordial

La asimetría generadora de formas viene después

Todas las formas son bellas a los ojos de ADÁN

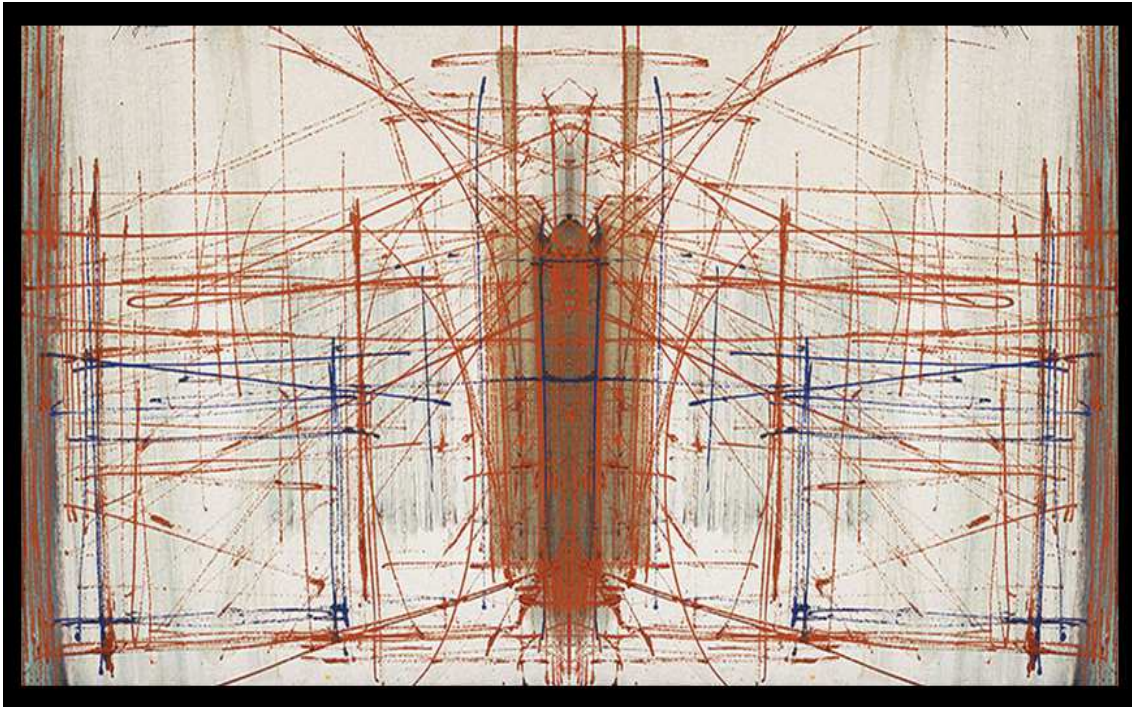
El que da a las cosas su nombre verdadero



La energía fecunda a la materia

Y tiene lugar el nacimiento de la luz

Visible e invisible

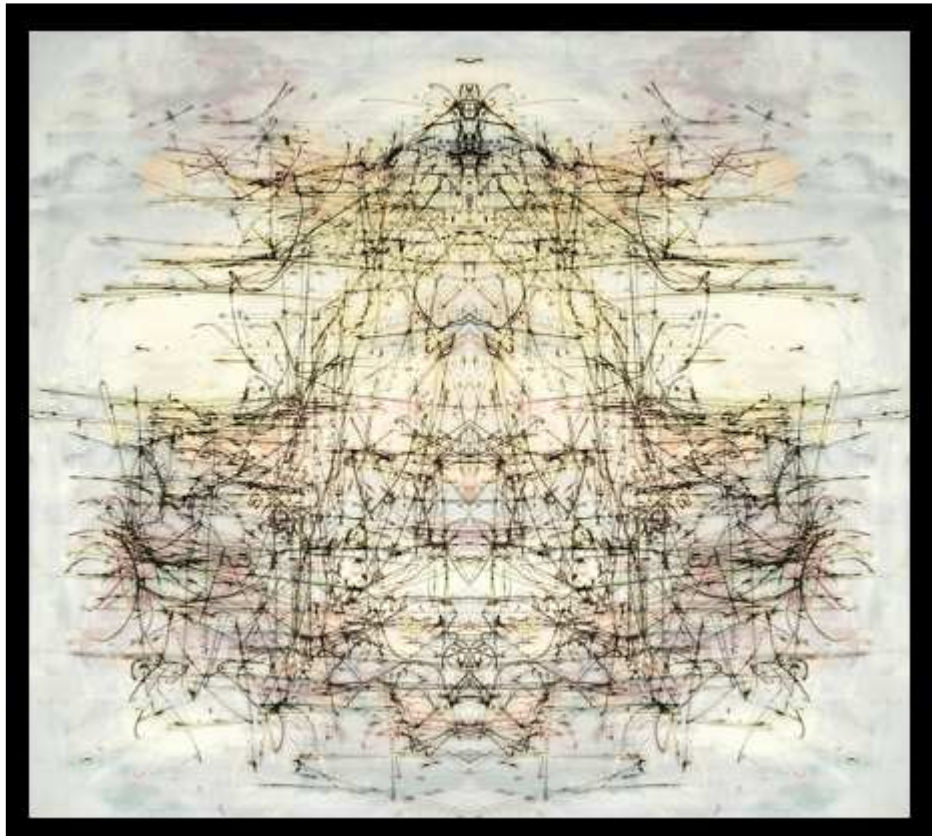


Tiene lugar la rotura de los vasos

La luz se rompe

Y produce la infinidad de sustancias vivas

Generadoras de lenguajes

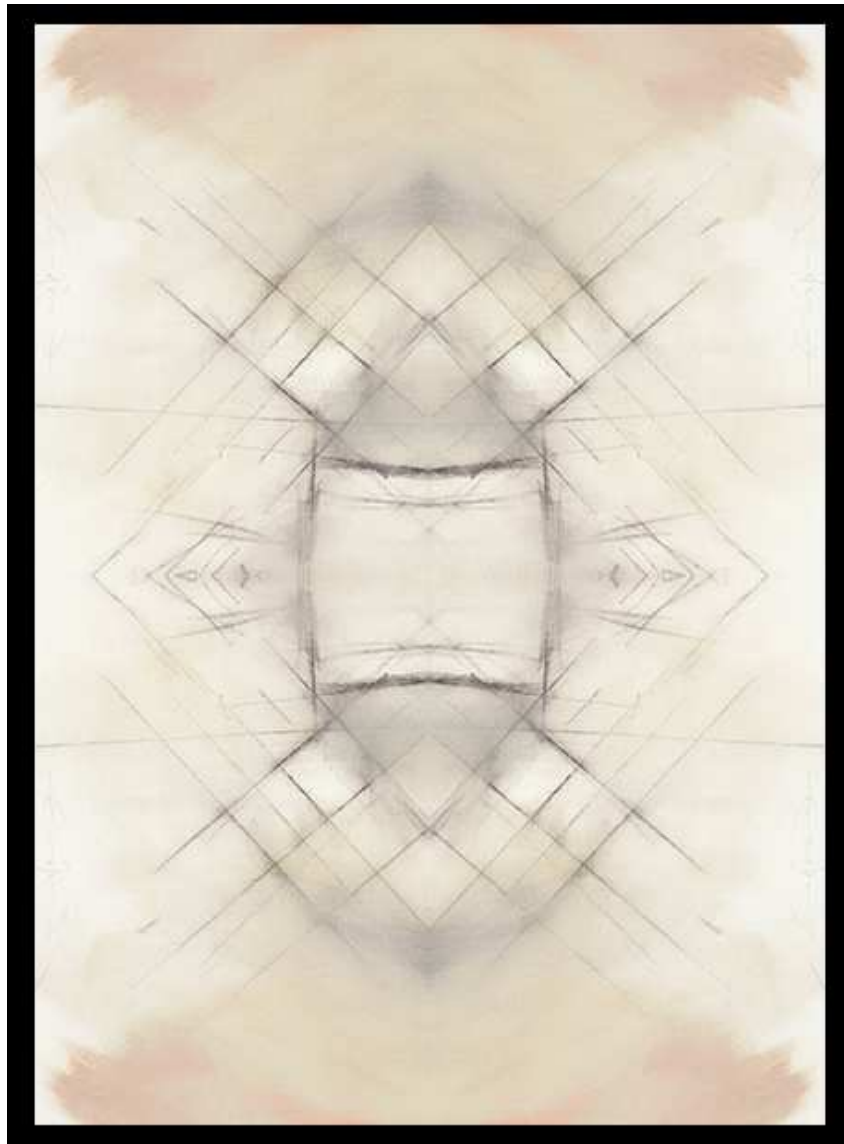


La unidad es una

Pero se manifiesta de muchas formas

Sometidas a la duración

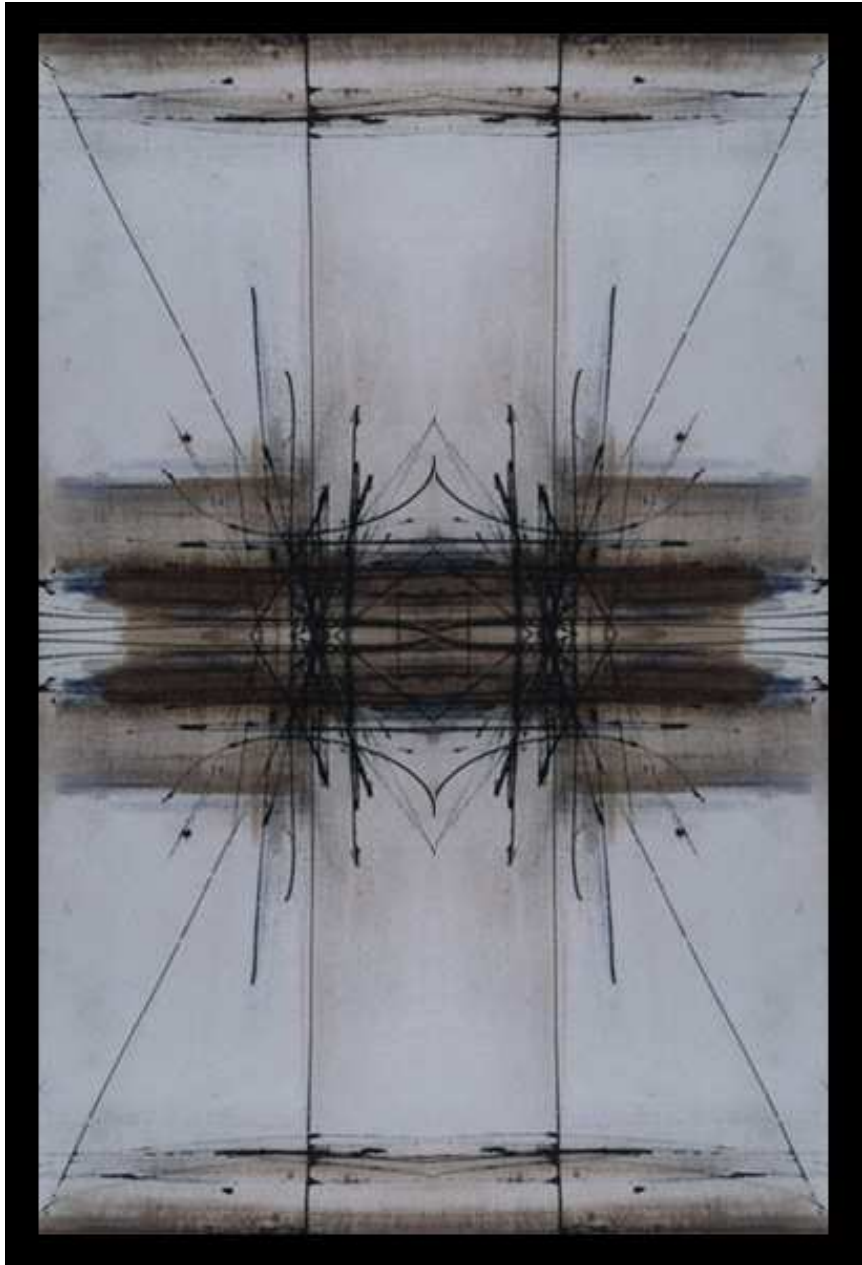
Que se reabsorben en la unidad



Antes de construir un templo es preciso trazar un plano

Antes de crear un mundo es necesario dibujar un mapa

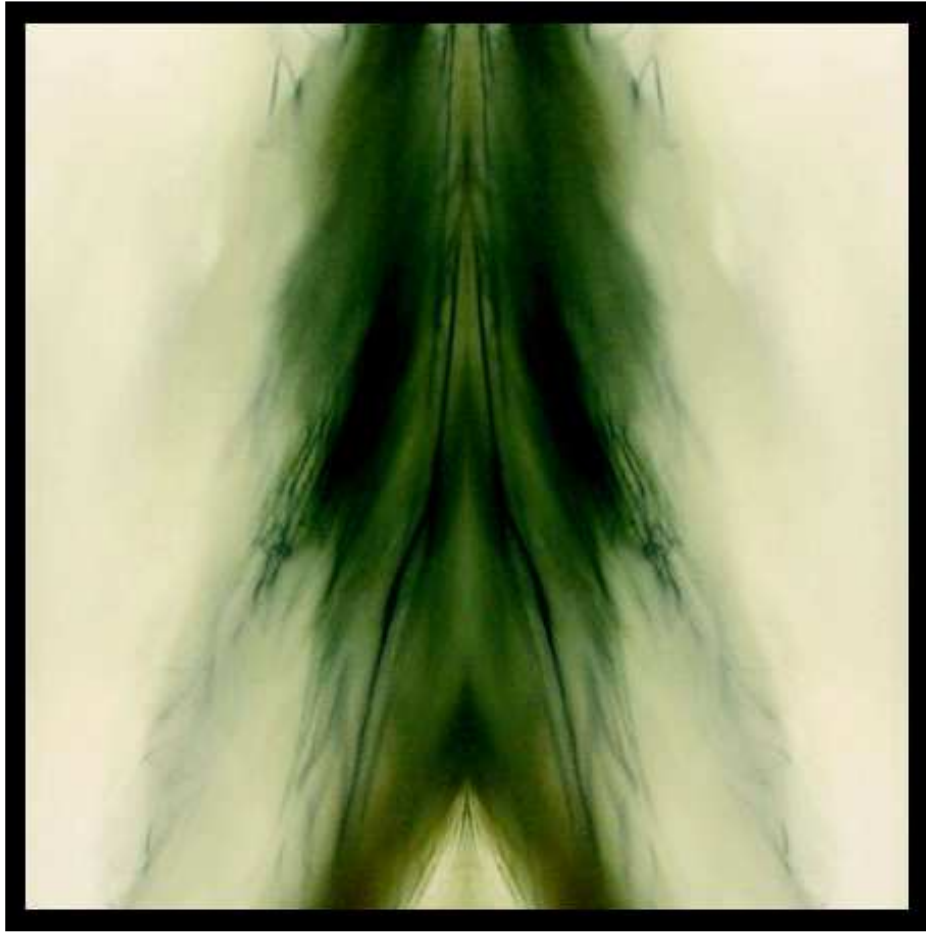
Y señalar los puntos donde se edificarán los templos



Nada está aislado

Cada cosa está unida a todas las demás por finísimos hilos

En realidad hay una sola y única cosa

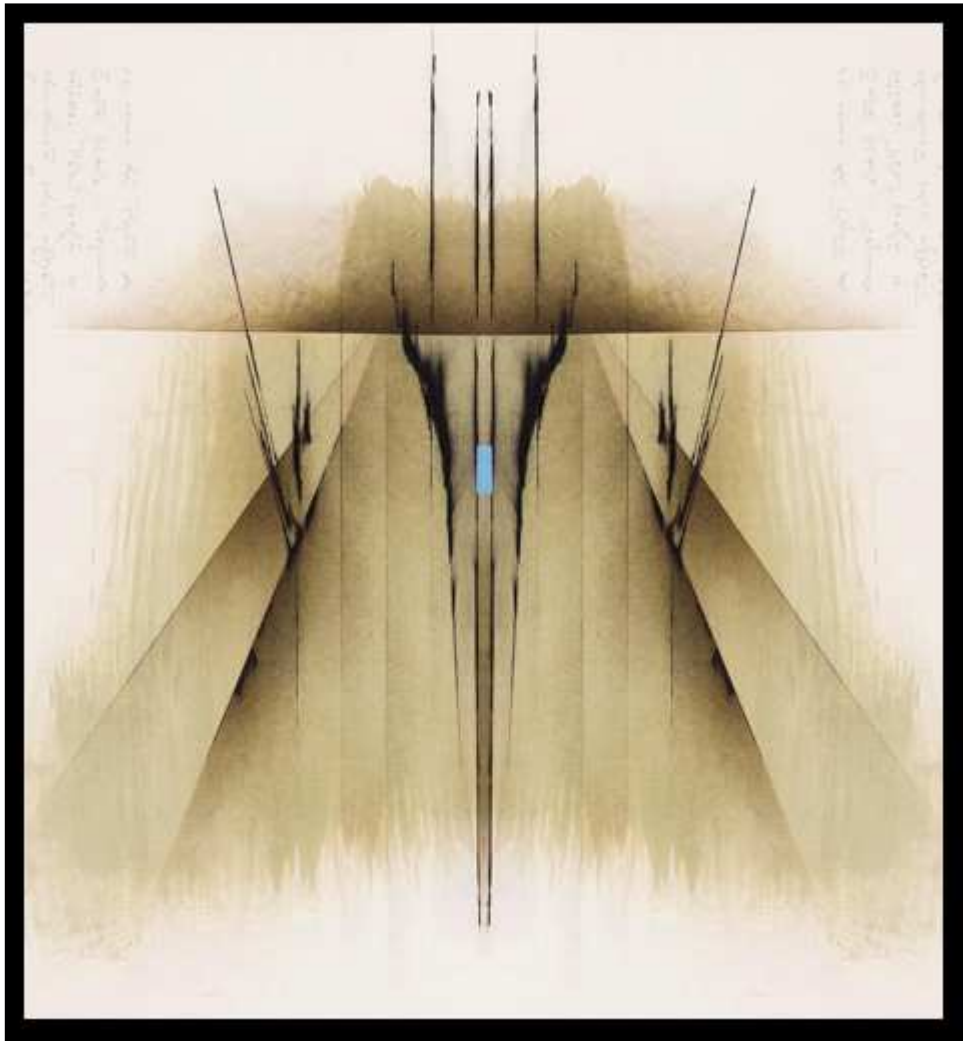


Dentro de la simplicidad de una cuerda

Hay infinidad de finísimos hilos entrelazados

Que constituyen sumemoria genética

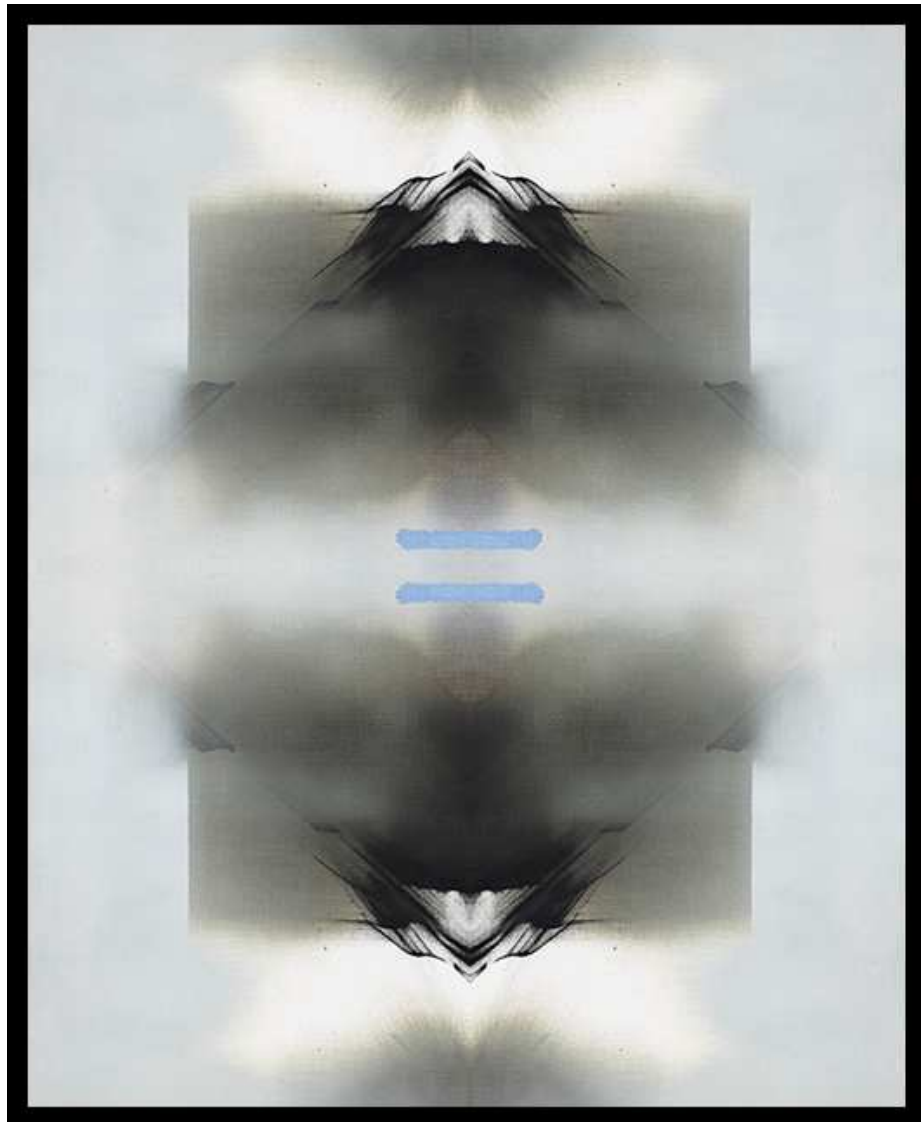
Donde todo se recuerda y no se olvida nada



Lo azul se mueve en otra dimensión

El camino se interrumpe abruptamente

El vuelo conduce a la montaña

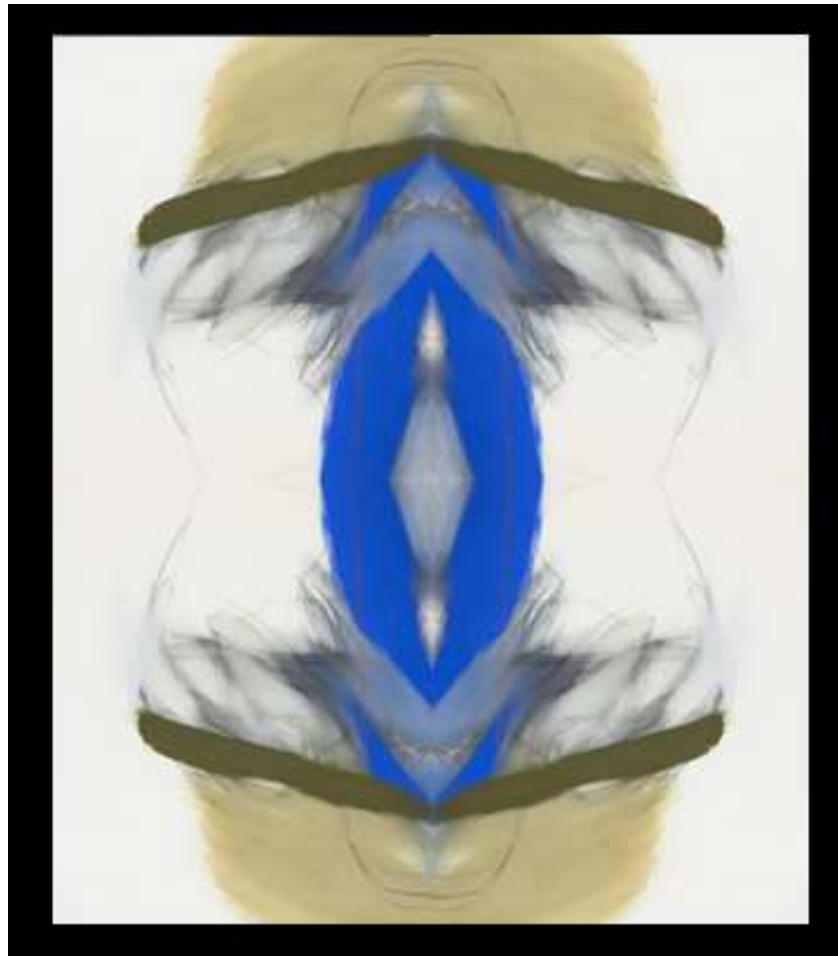


Visiona lo azul

Está húmedo

Rezuma vacío

El menstruo de nuestra madre



Nuestra agua viva fluye de un manantial de montaña

Y alimenta un río que desemboca en un mar interior

Por donde navegan las islas en archipiélago



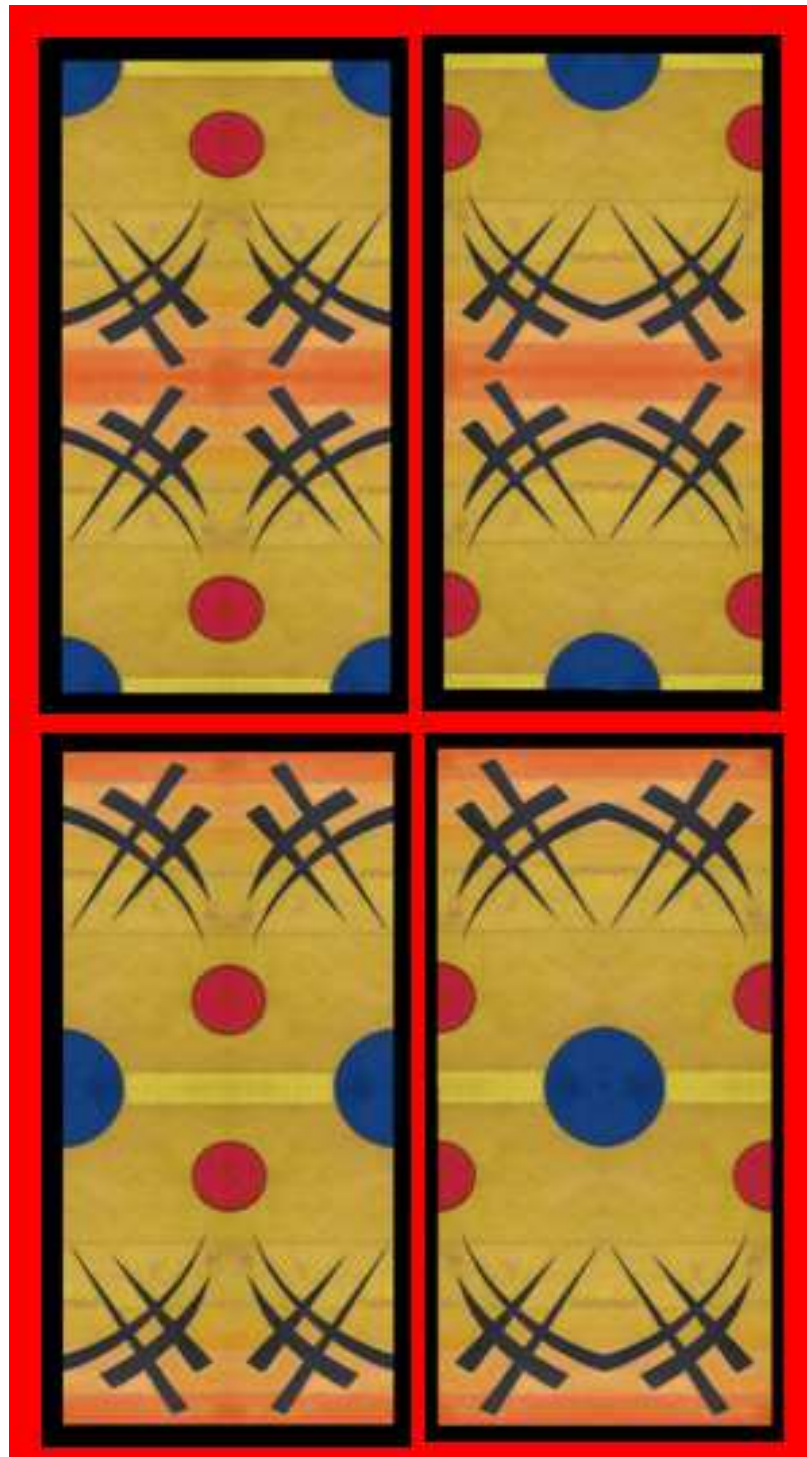
Nuestra torre está edificada en el aire

Allí no se está estrecho

No ocupa ningún lugar

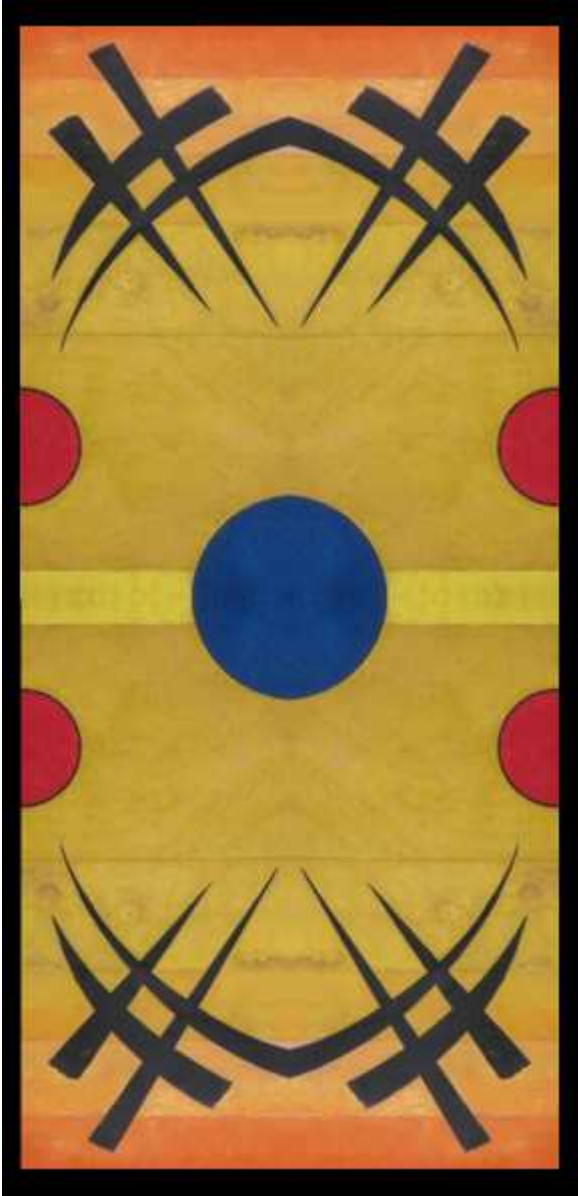
Y se encuentra en todas partes

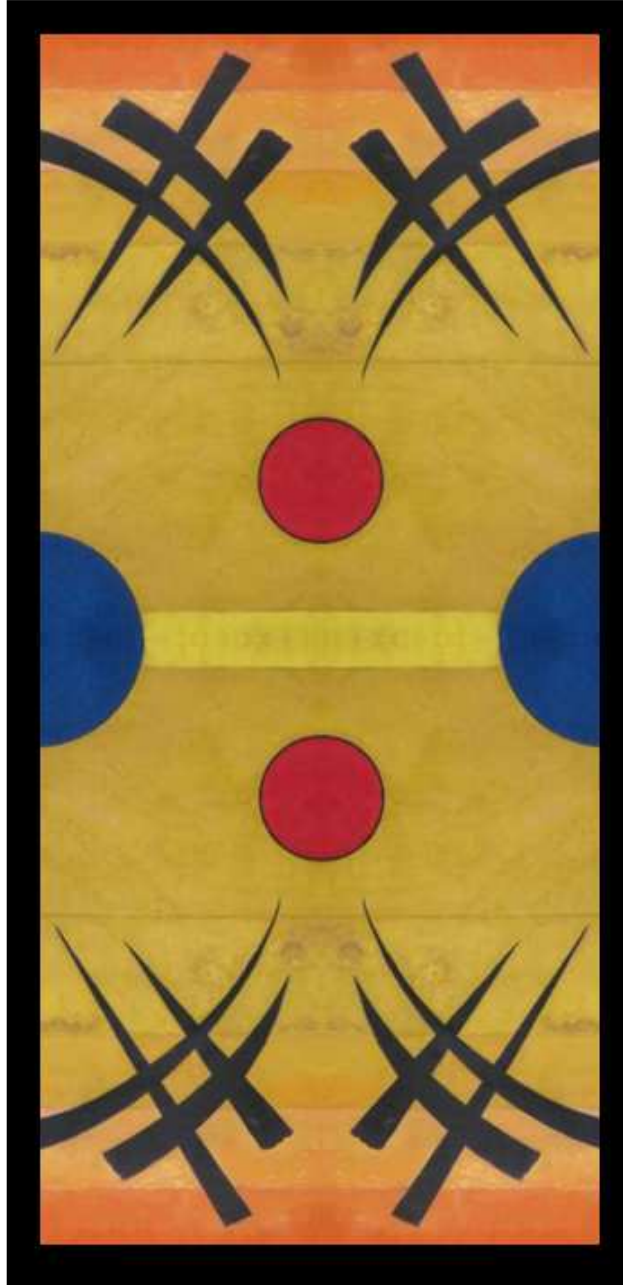
Vasili Kandinski

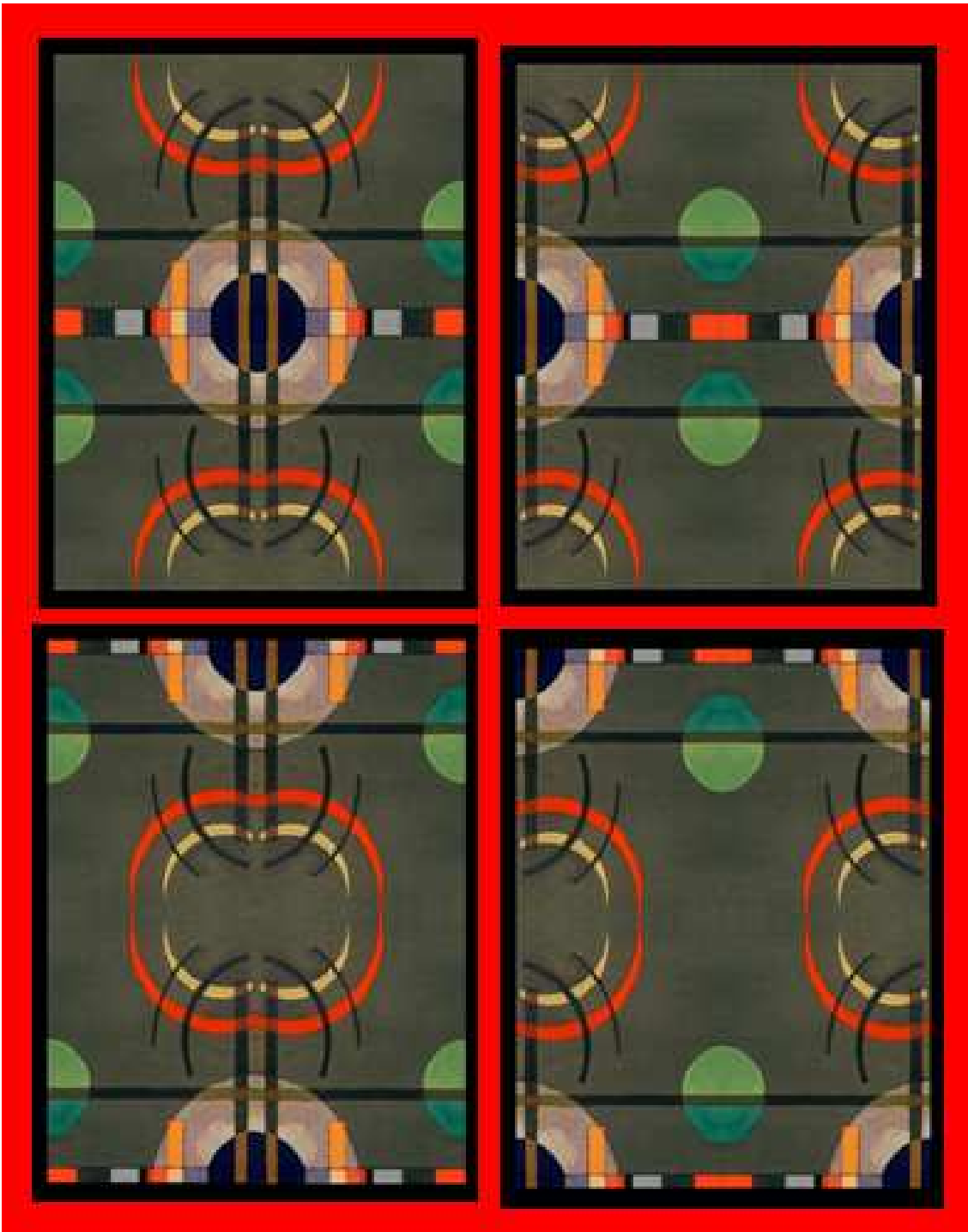


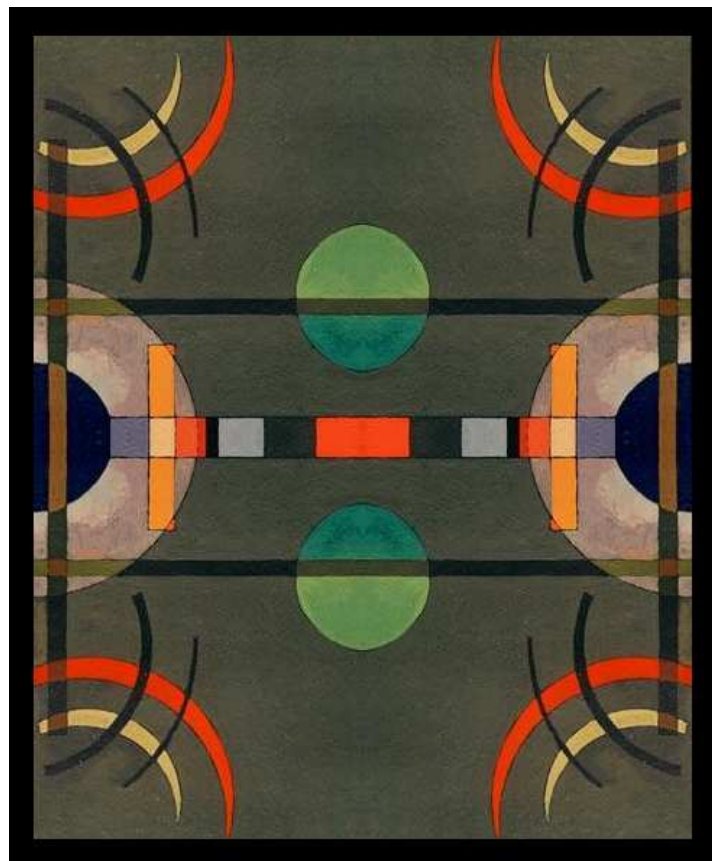
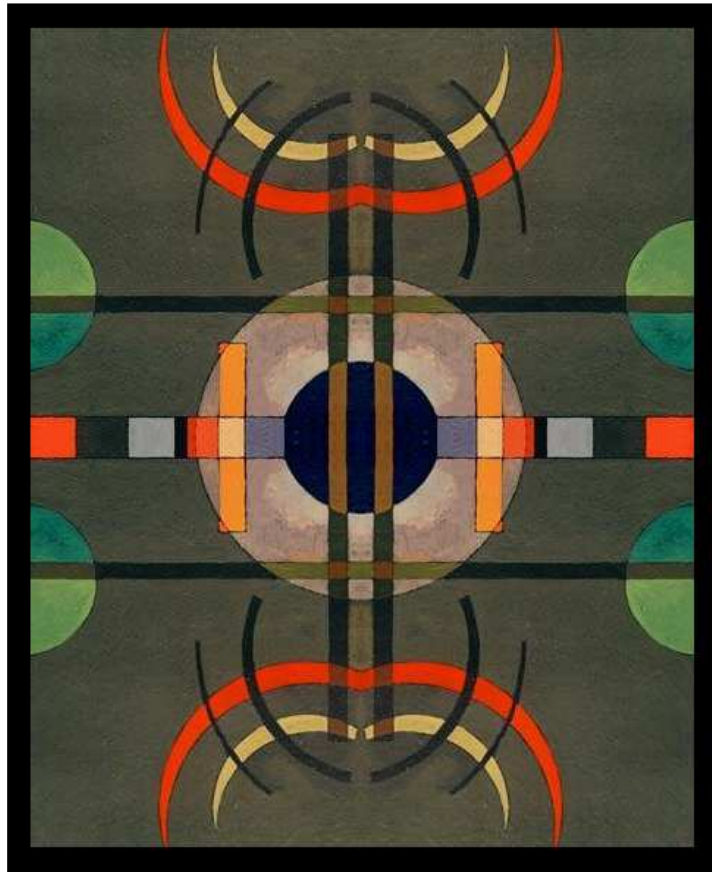


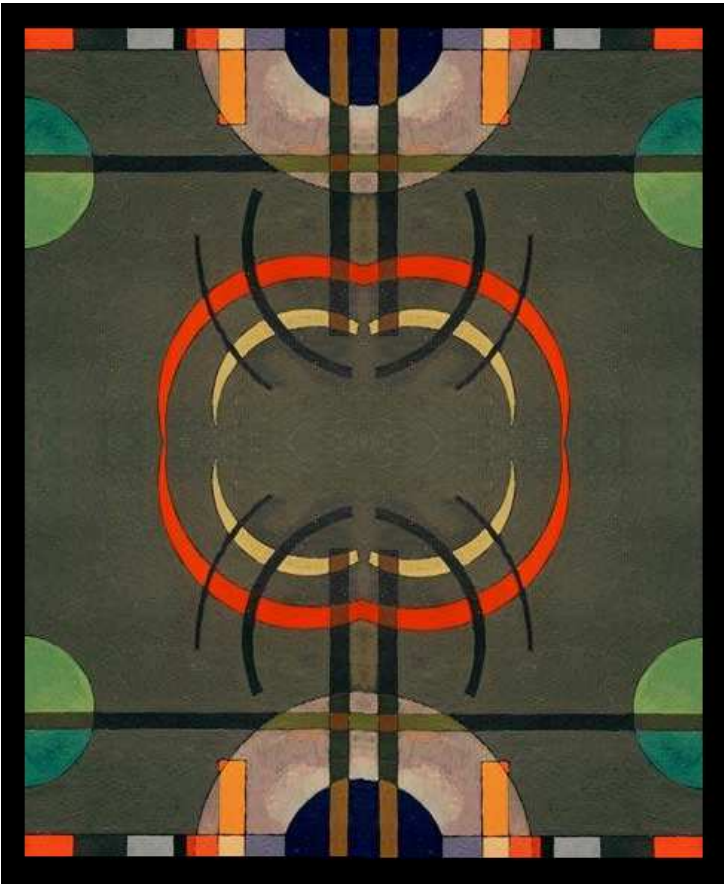
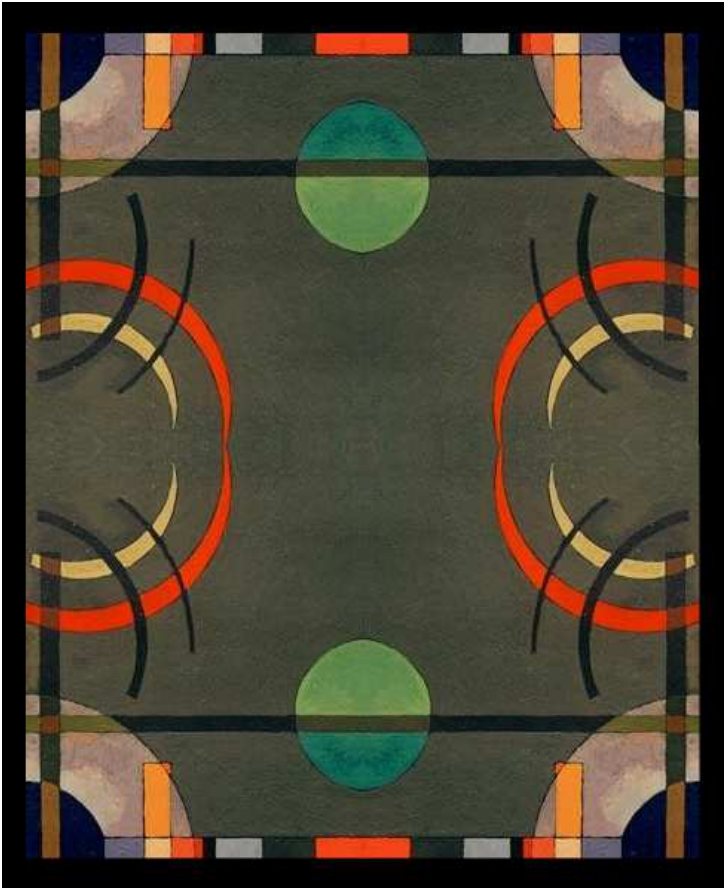


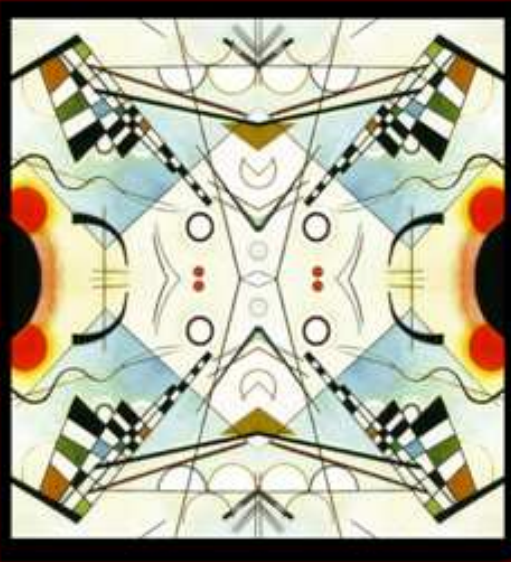


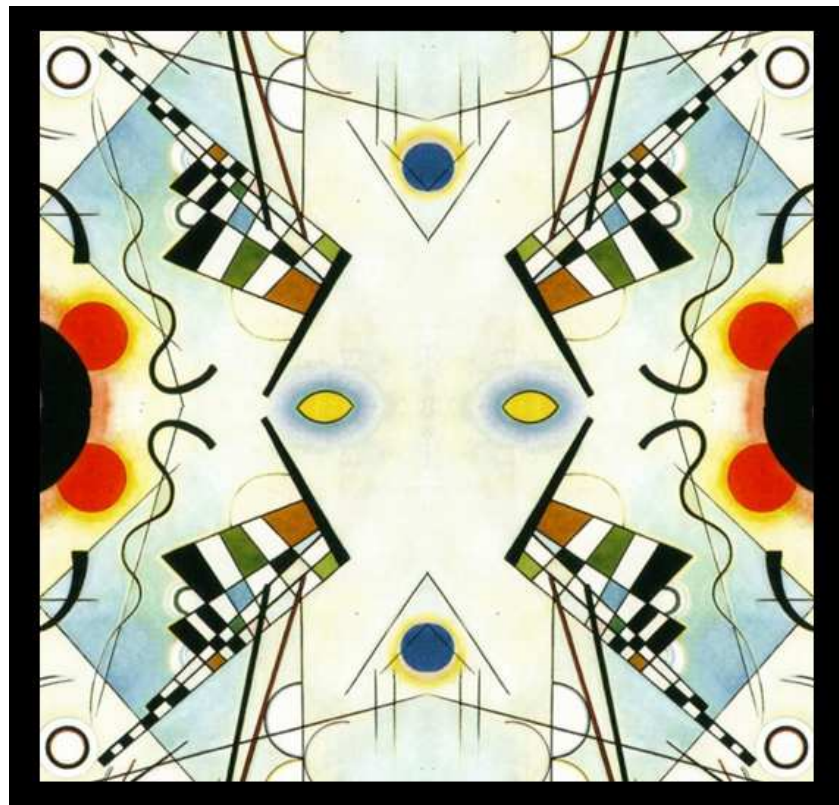
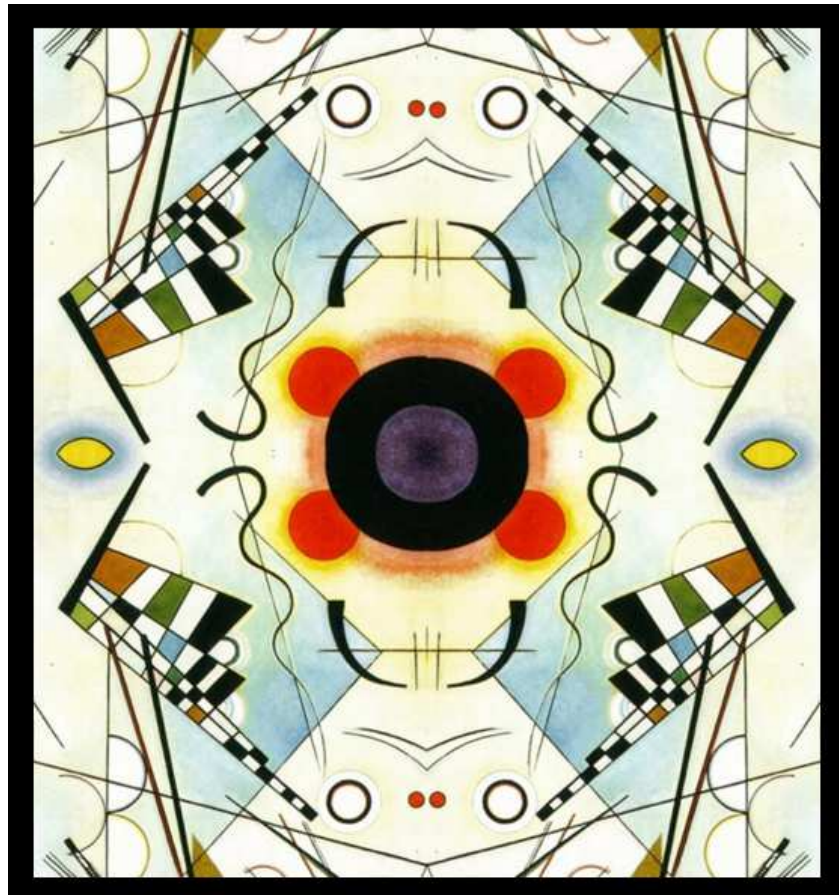


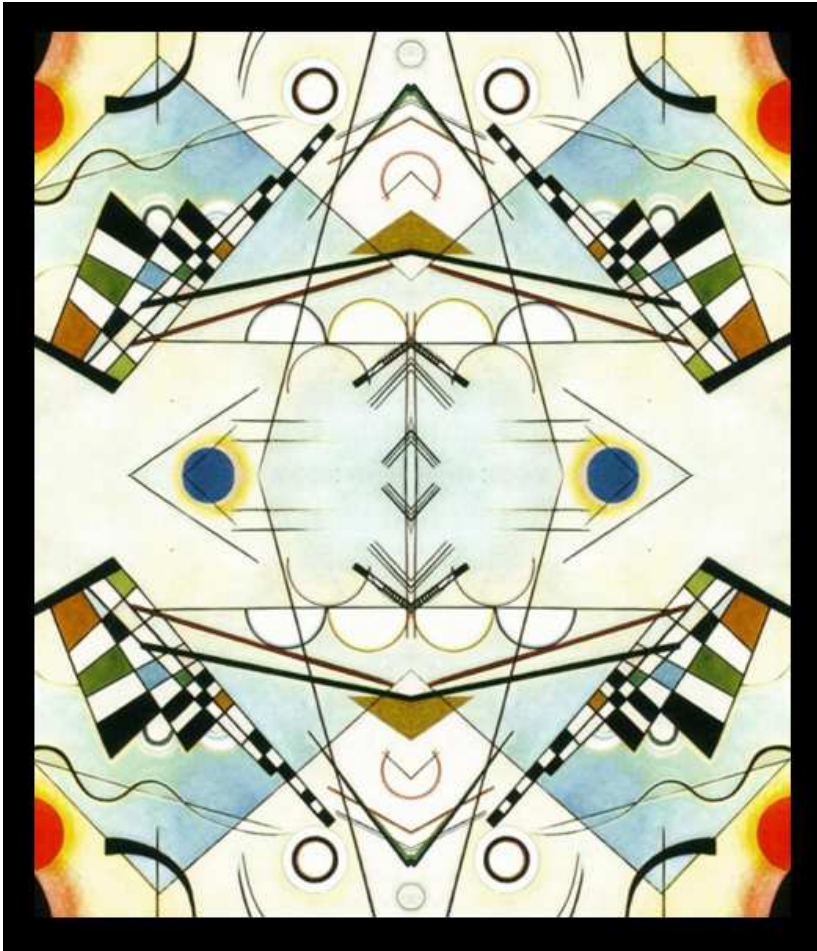
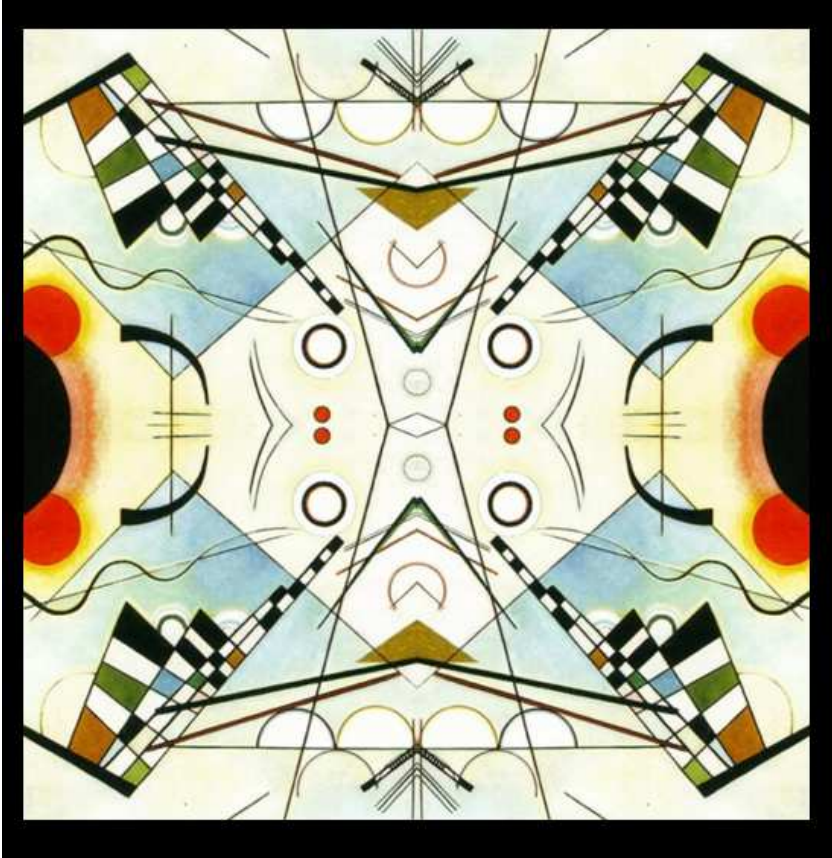








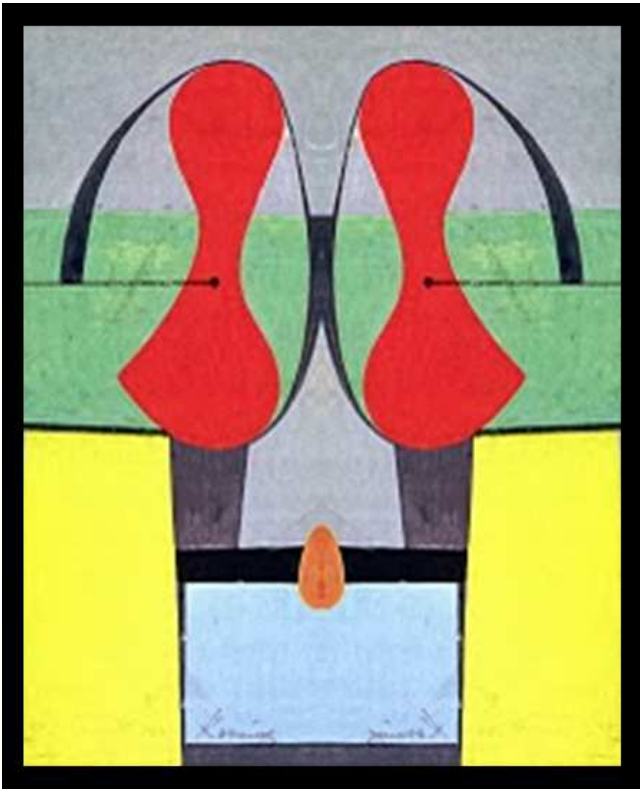




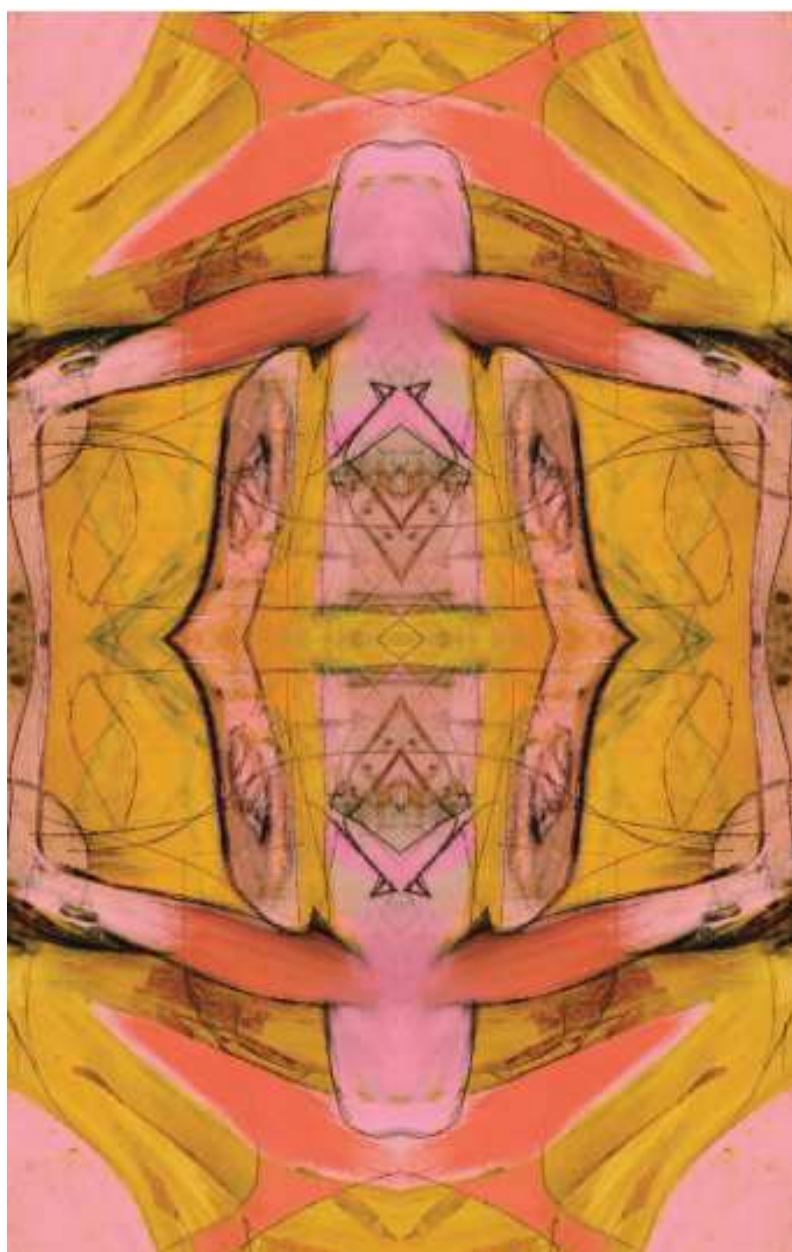
Willem de Kooning

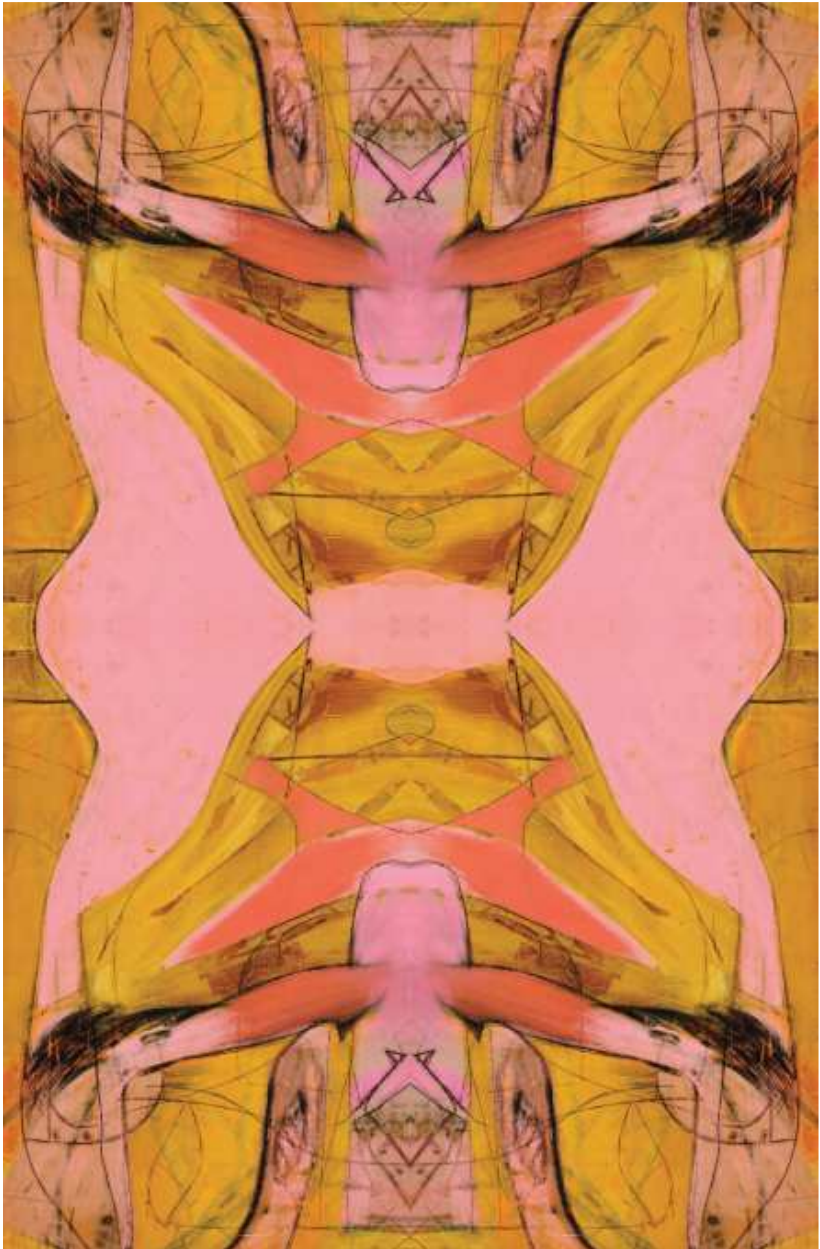


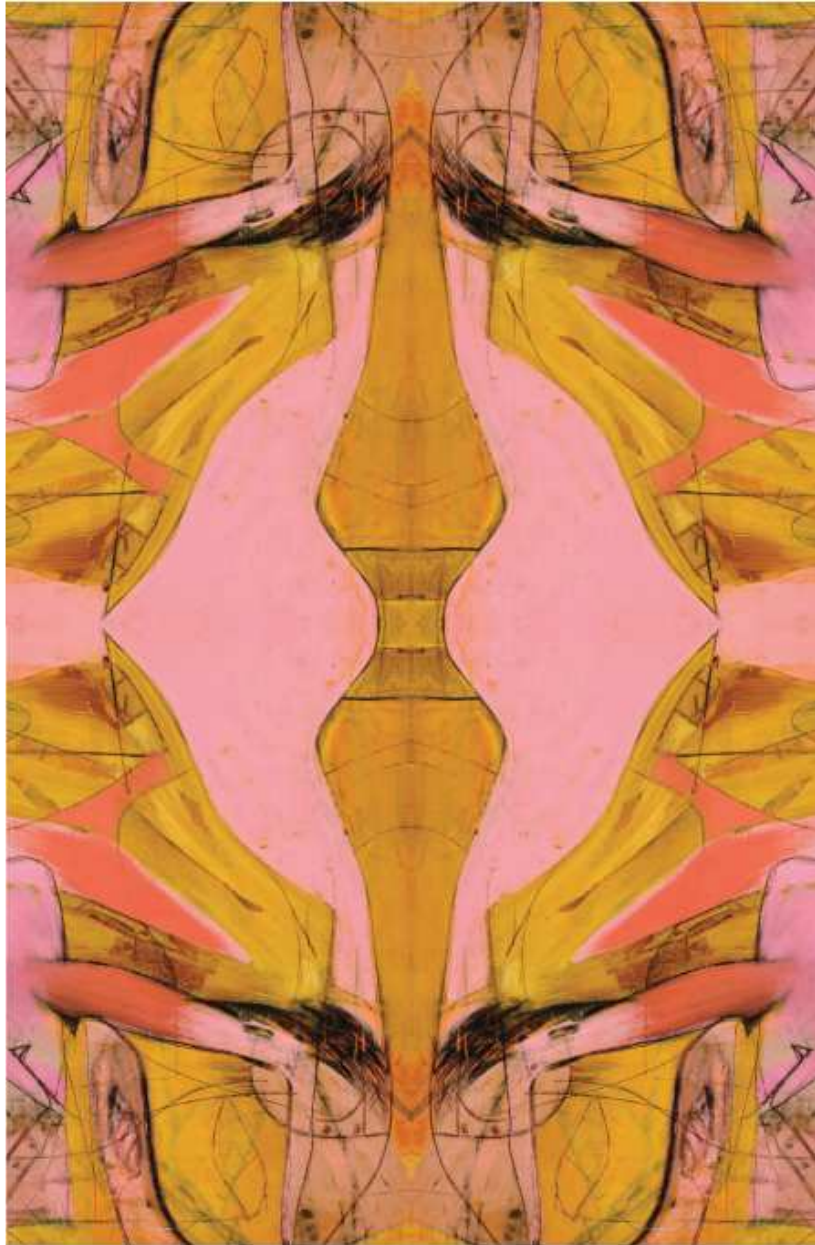


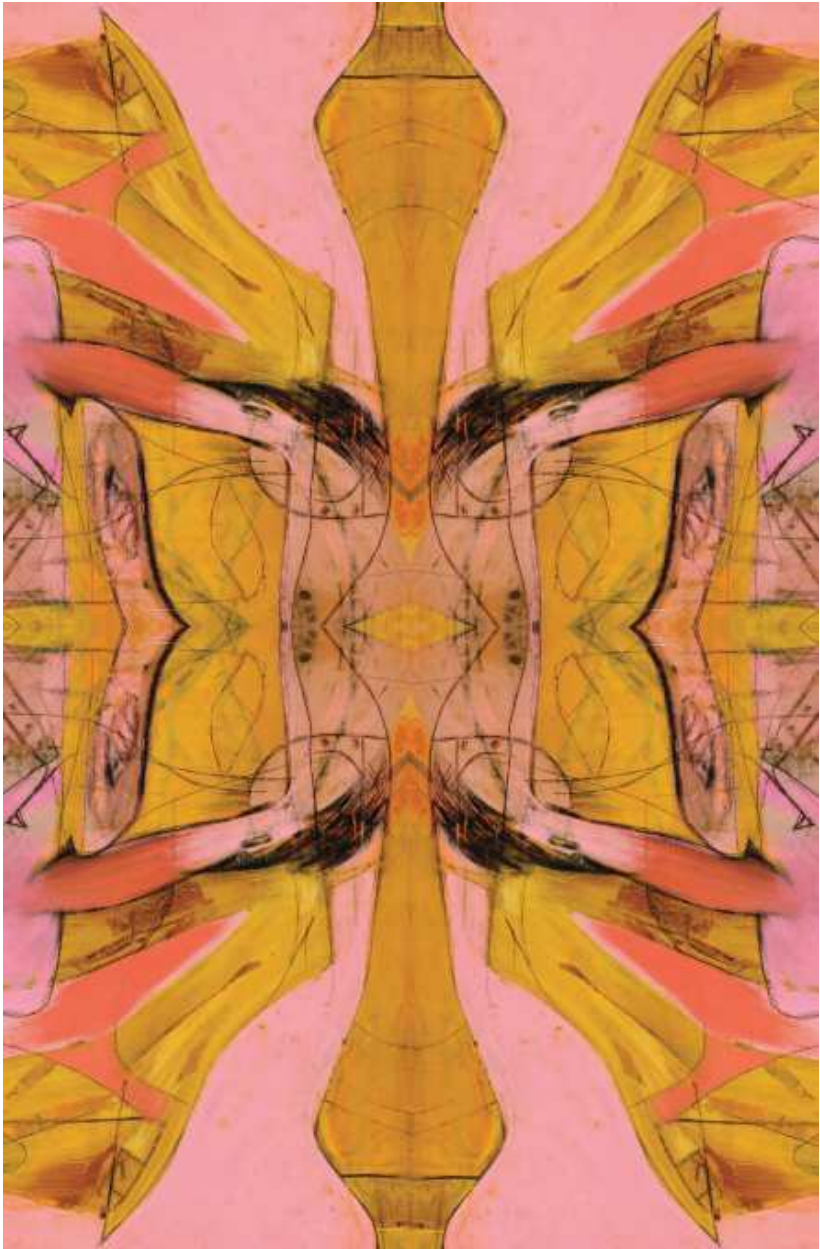








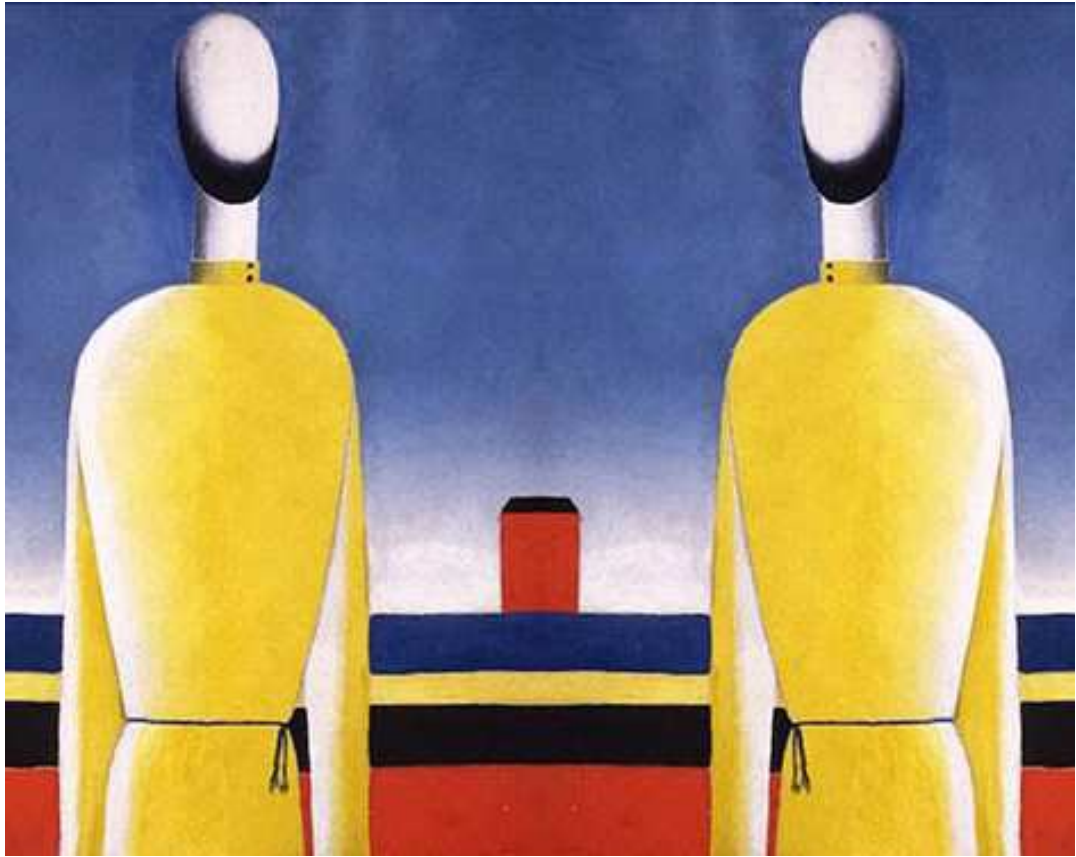




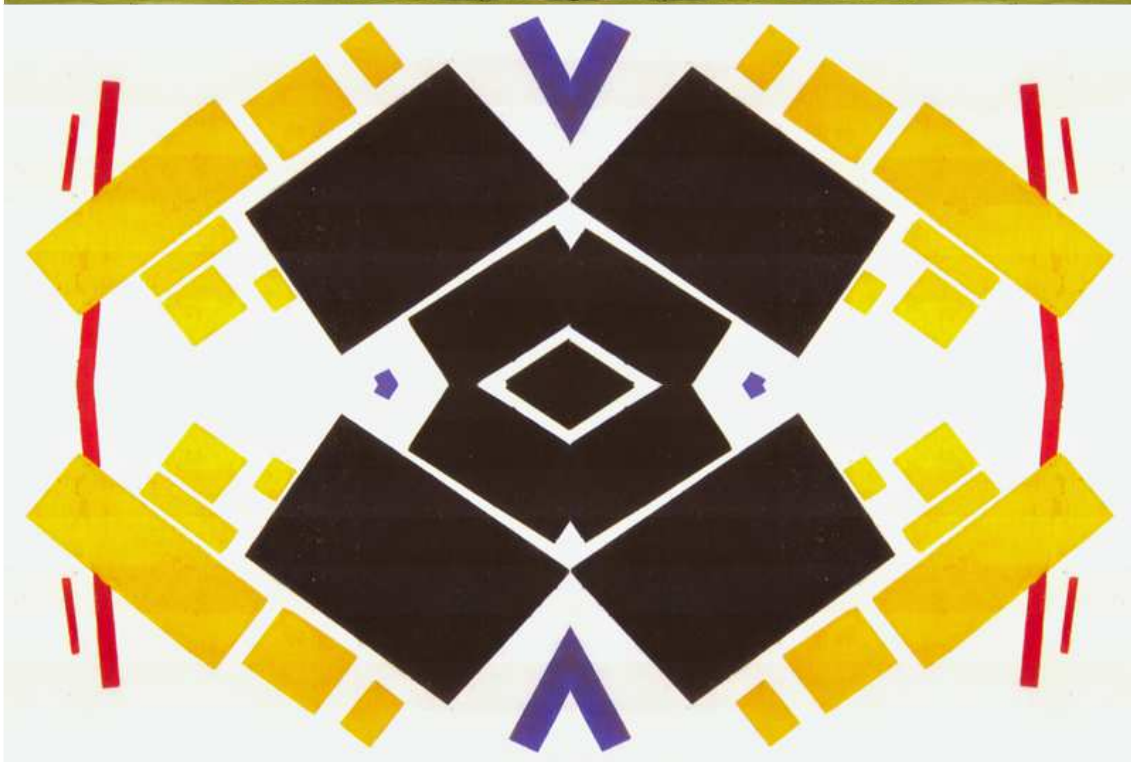
Kazimir Malévich



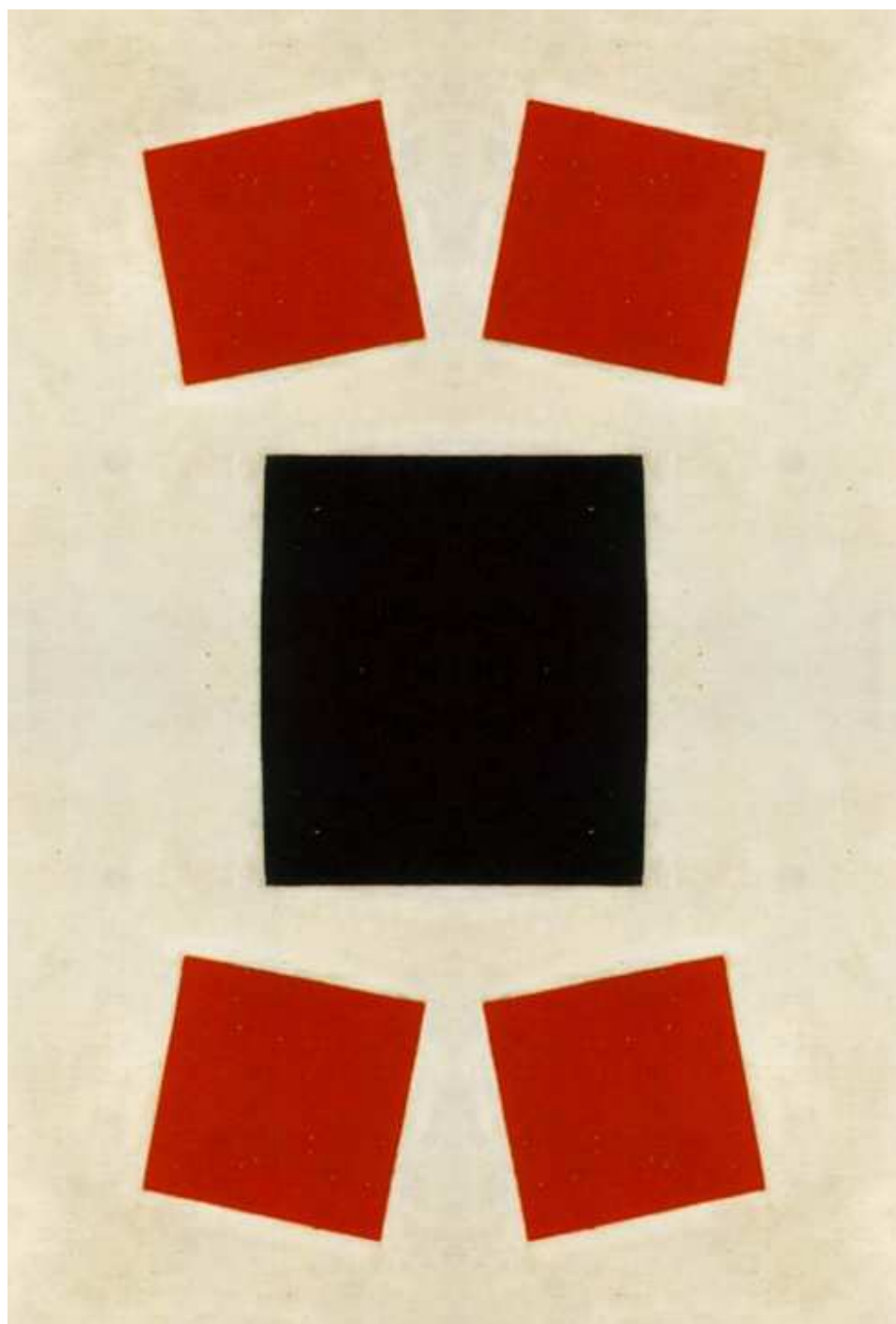






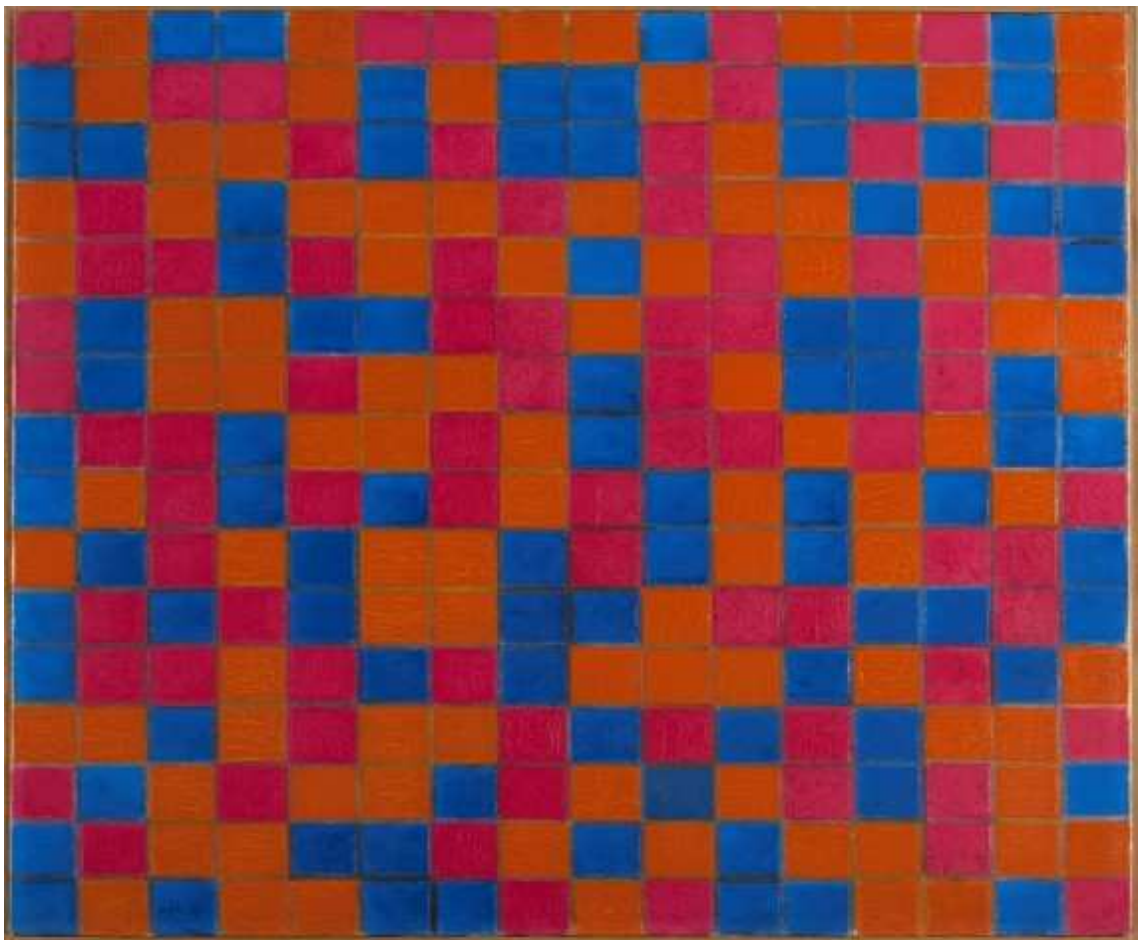


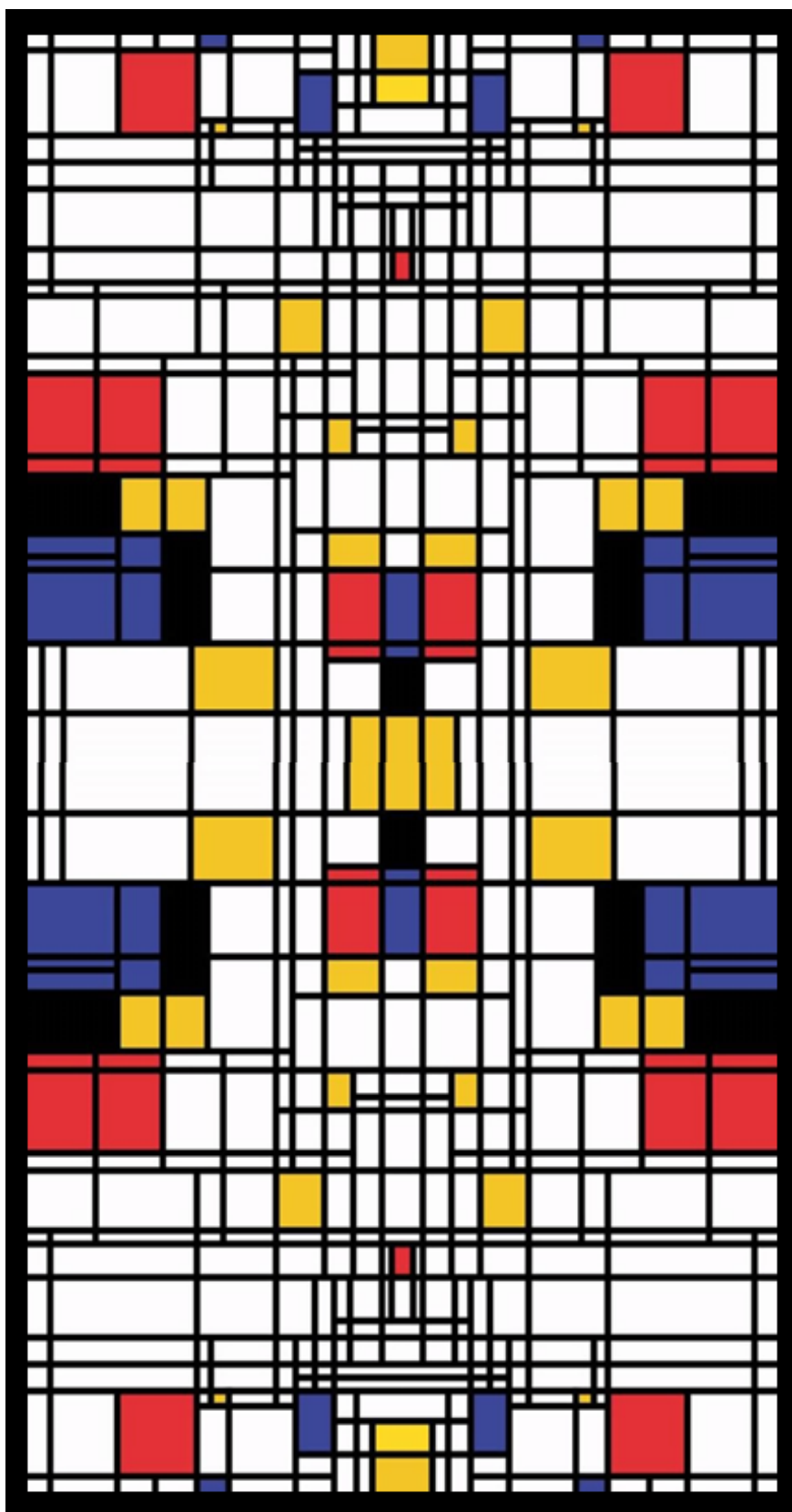


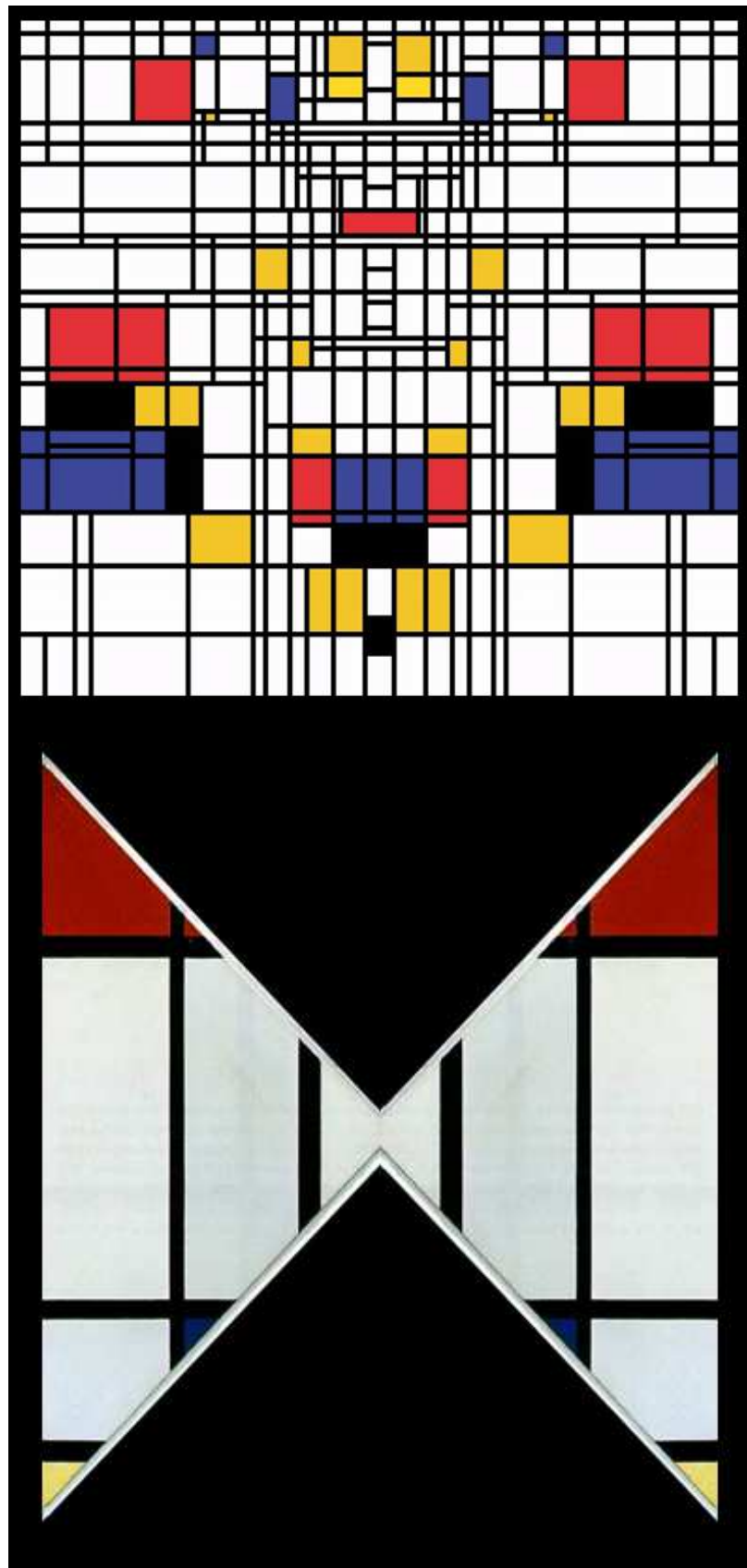


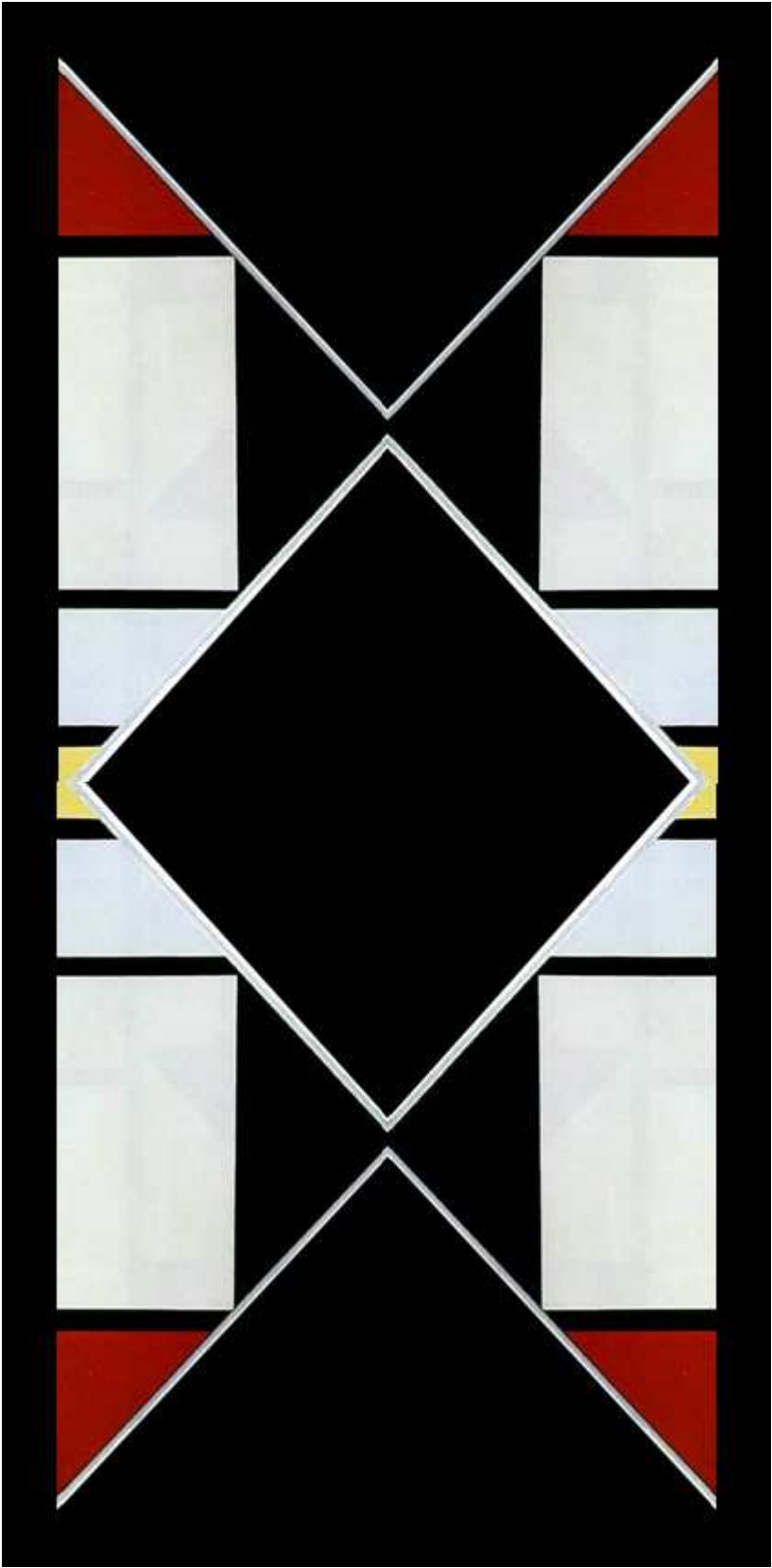
Piet Mondrian

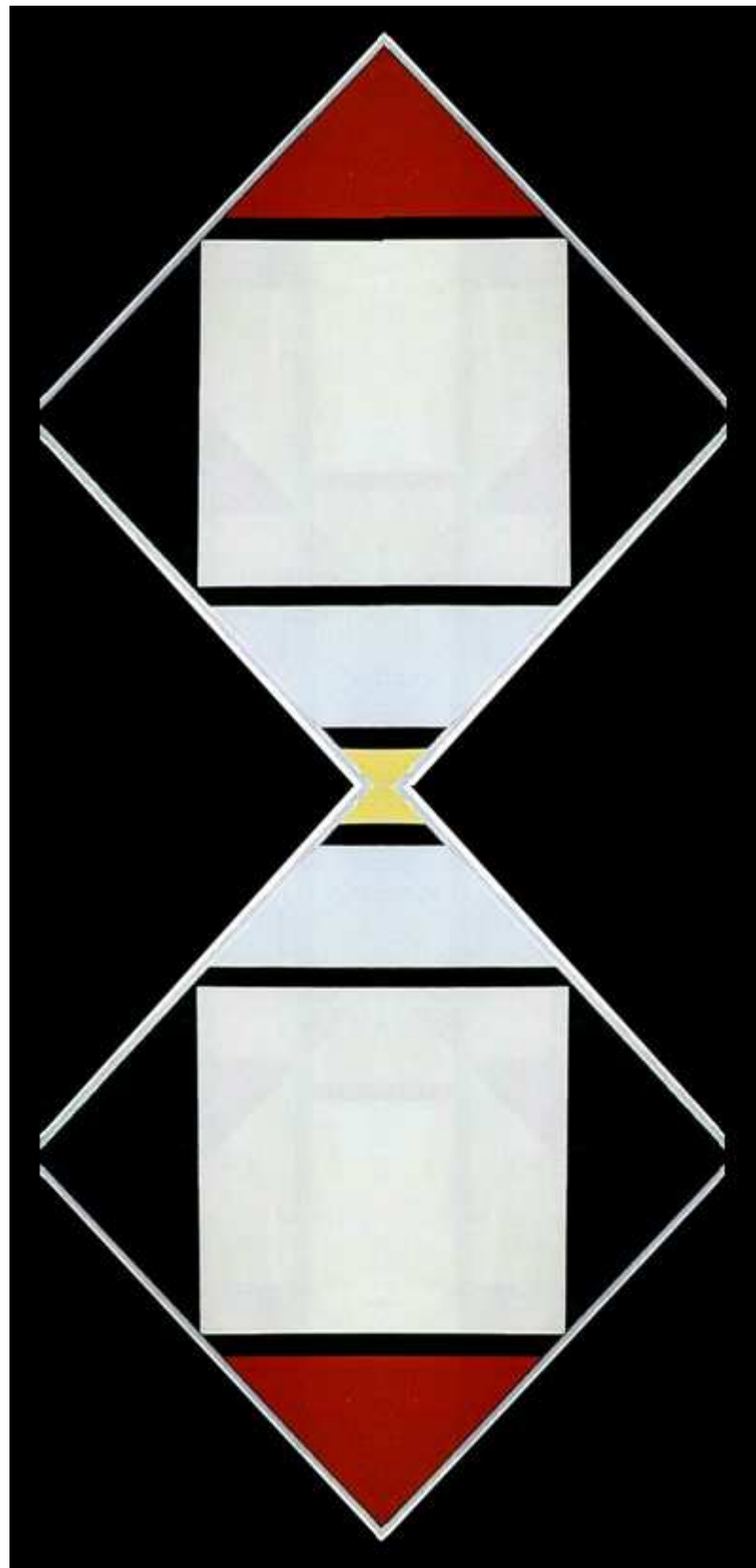




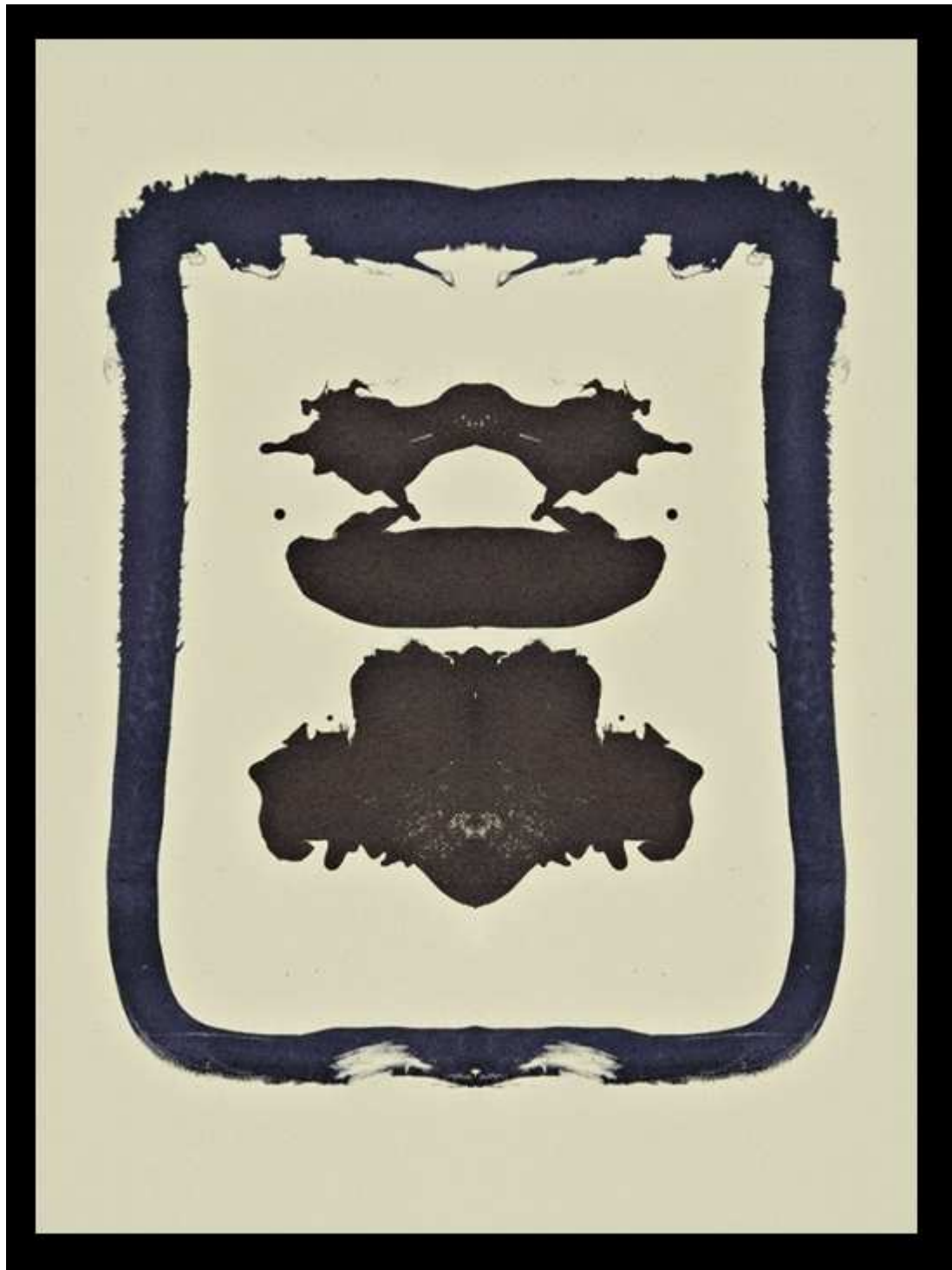


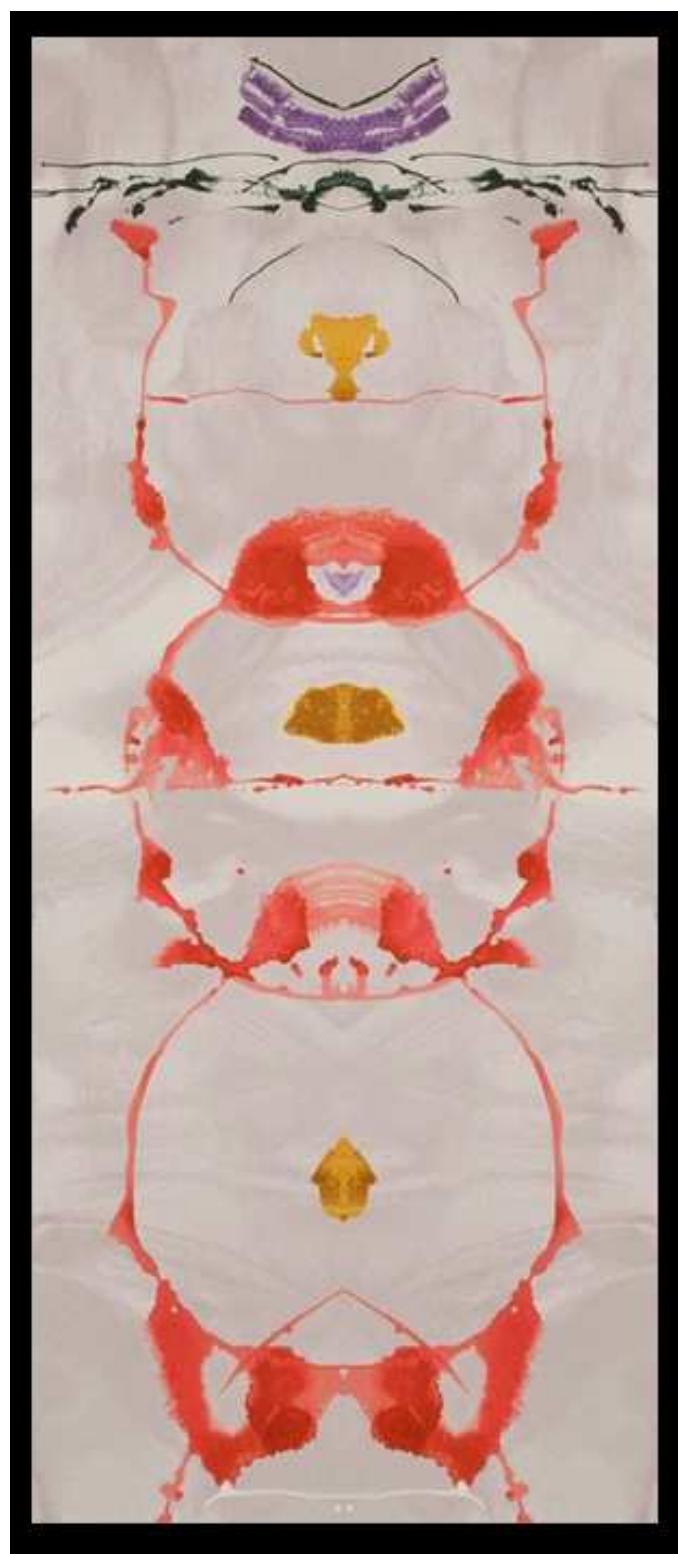


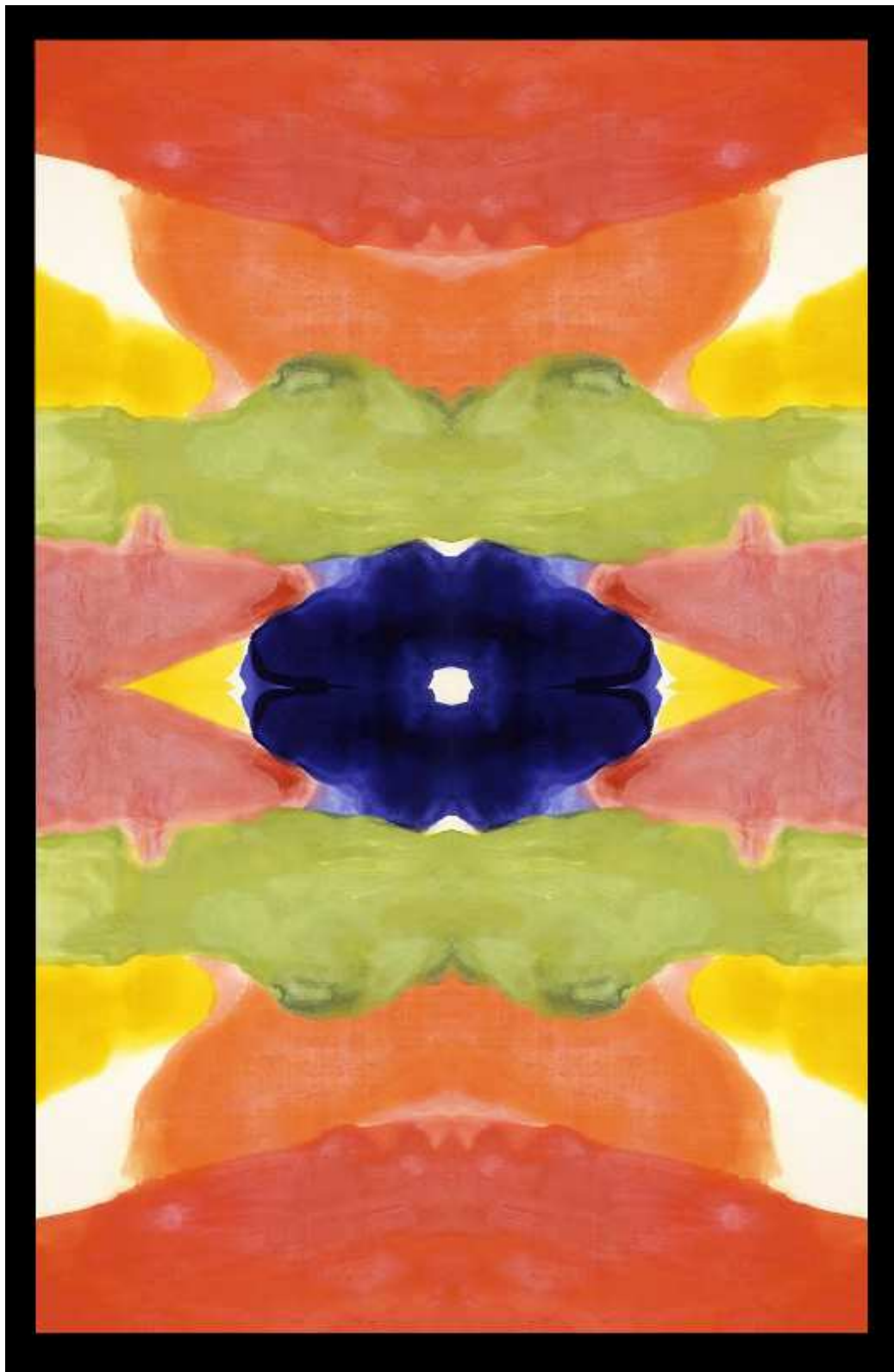




Helen Frankenthaler

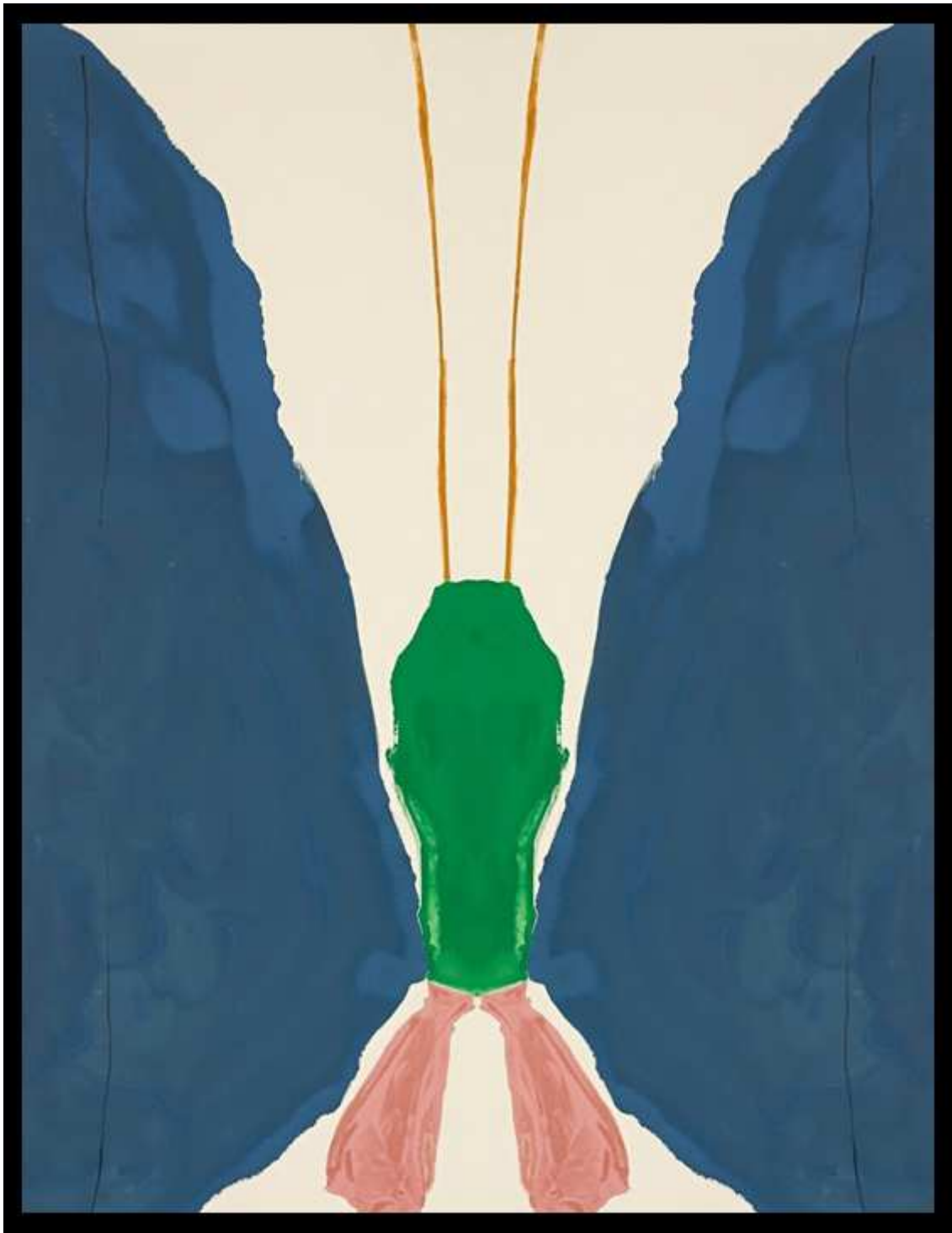


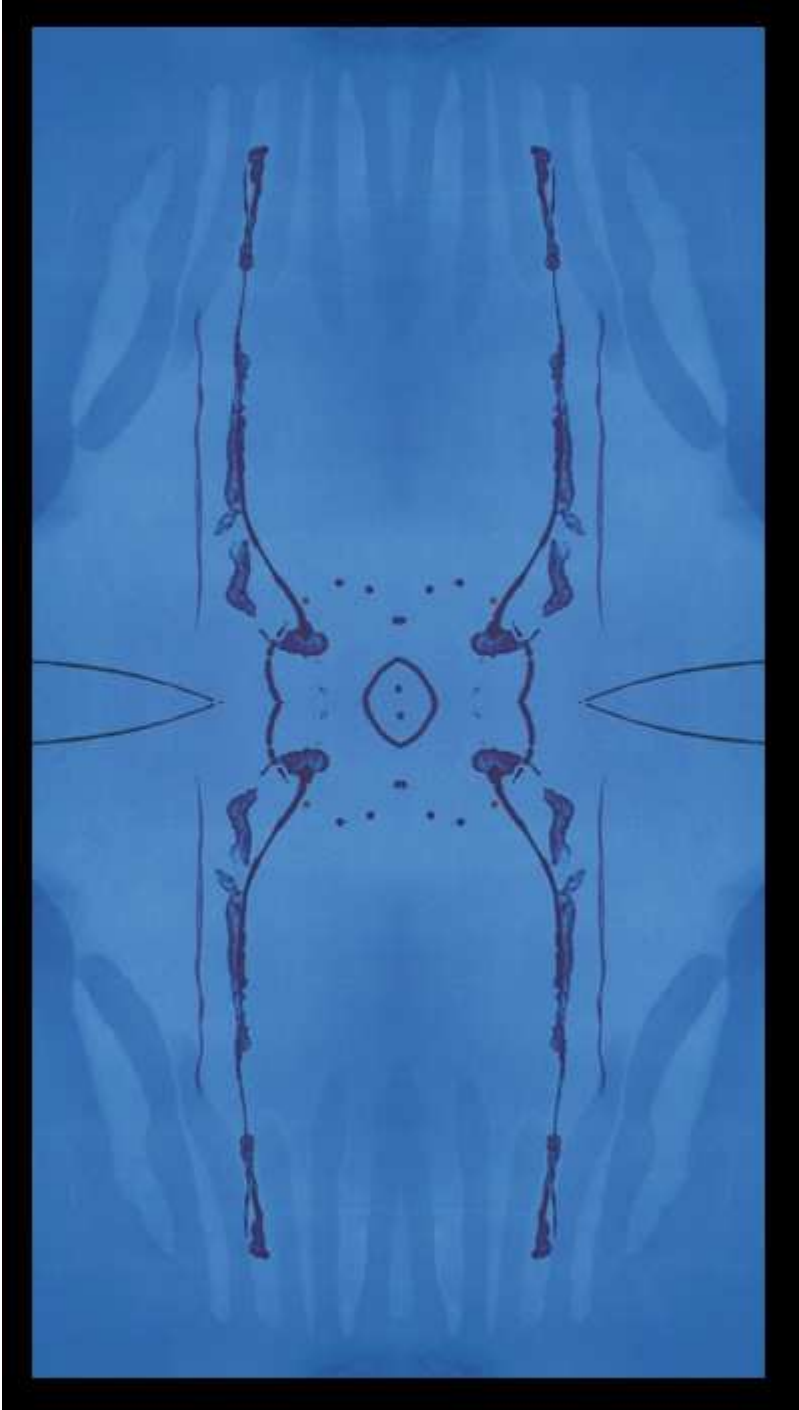






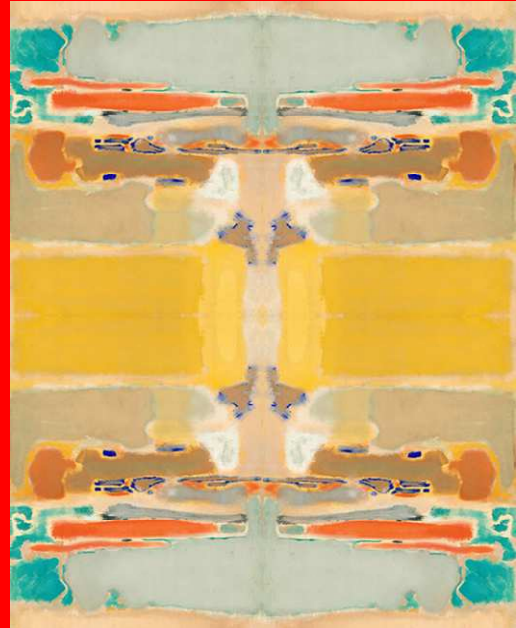
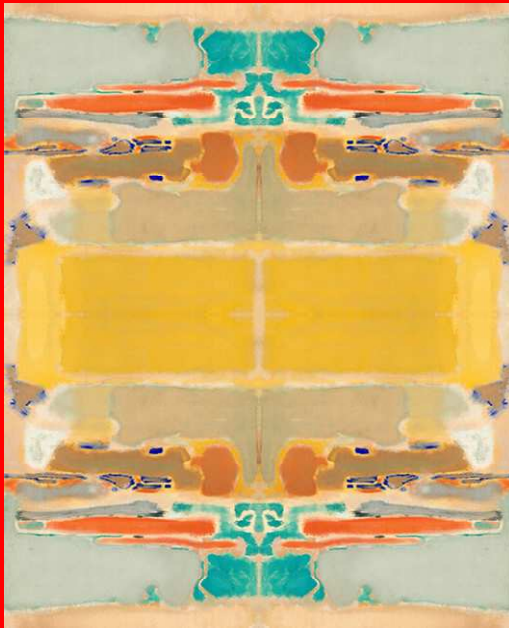
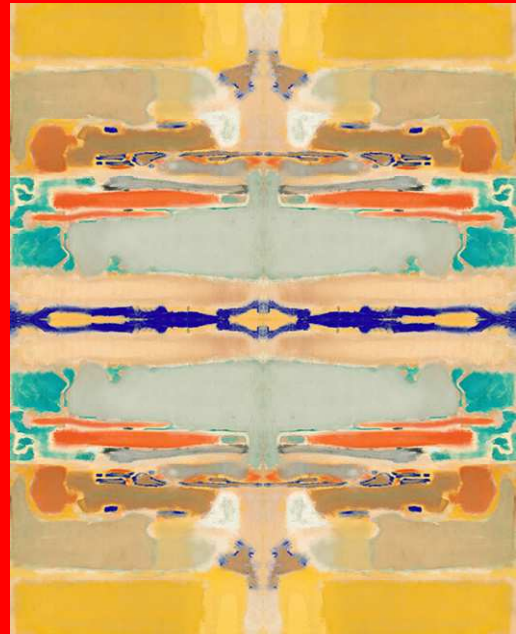
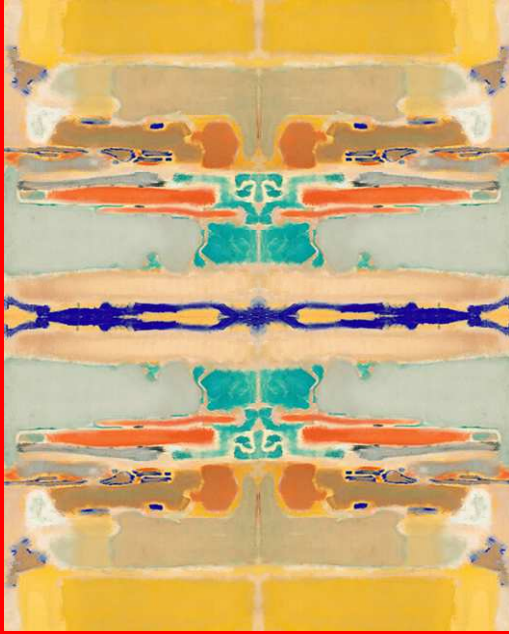


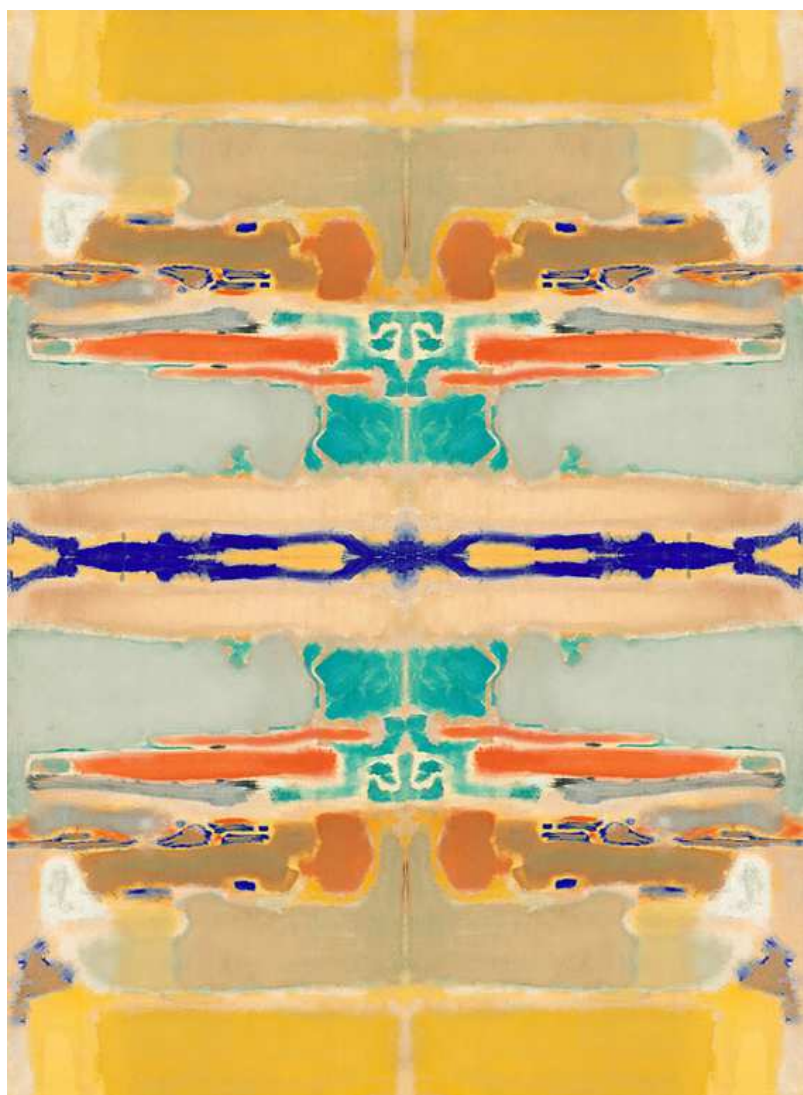


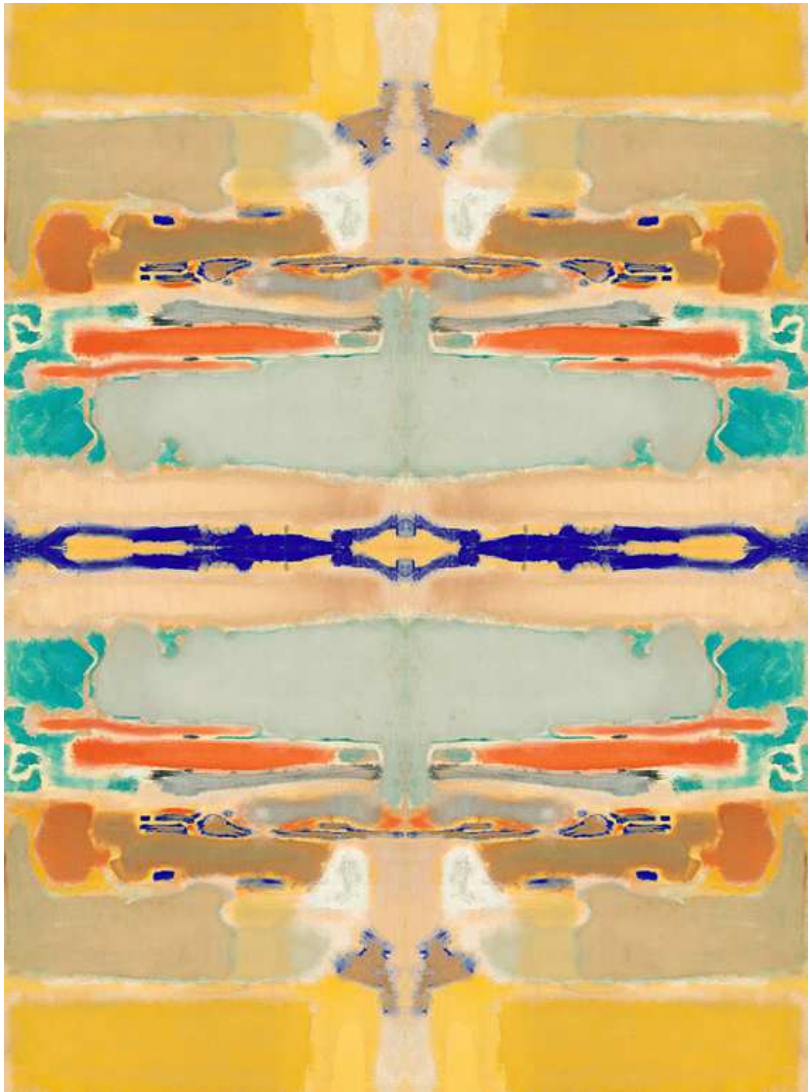


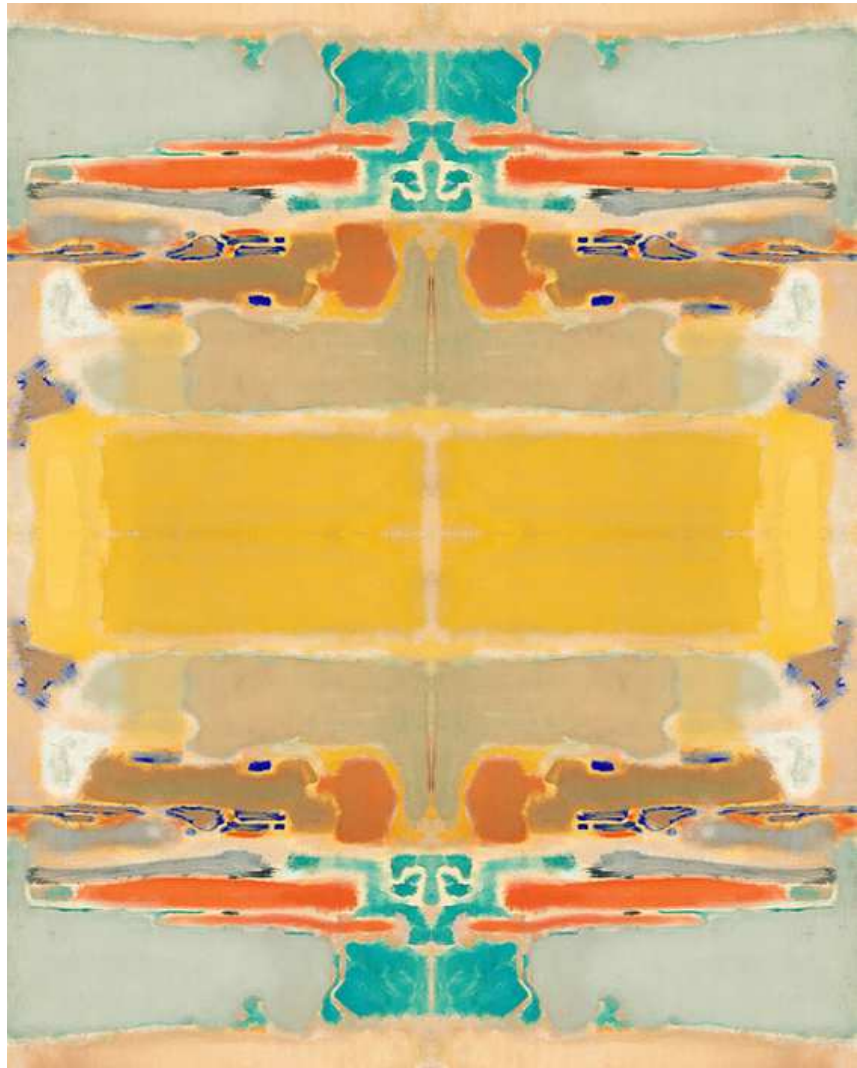
Mark Rothko

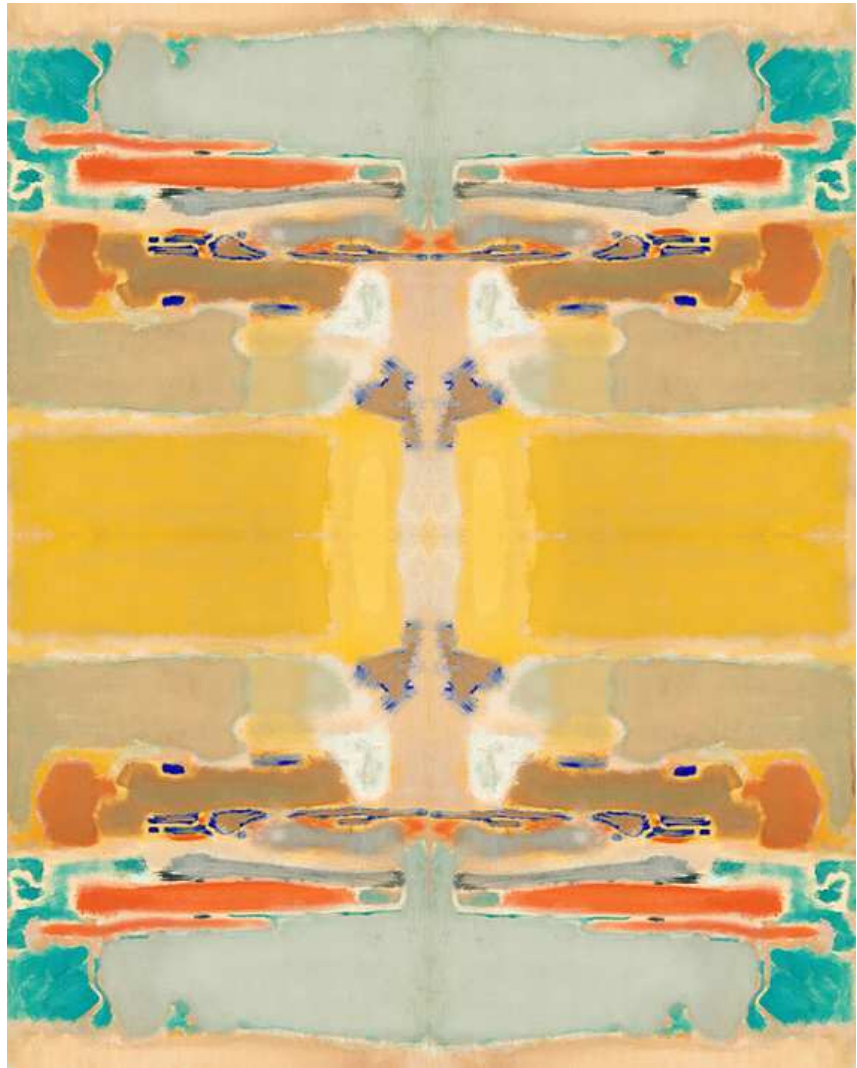


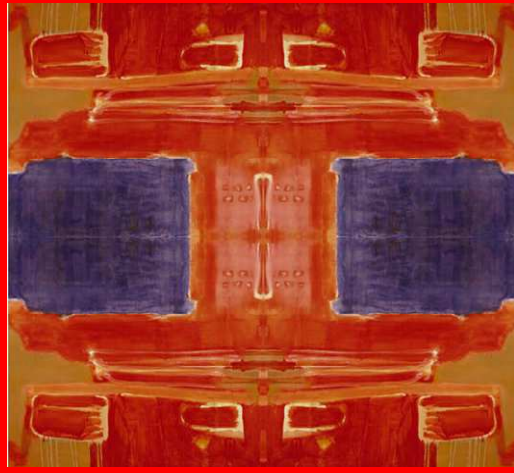
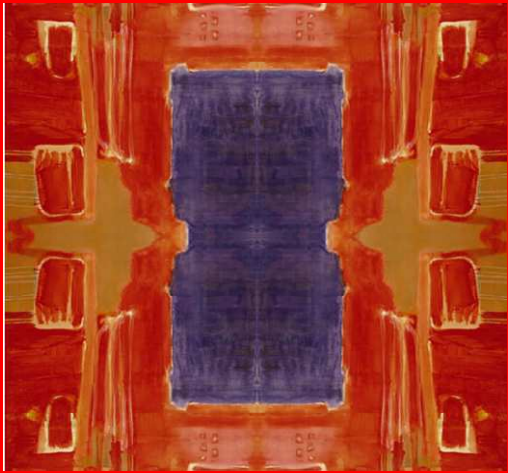
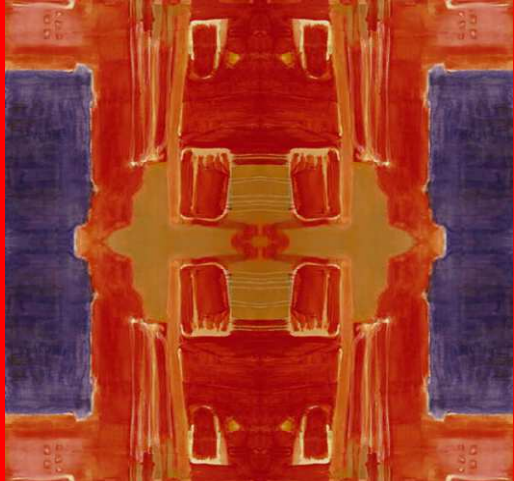
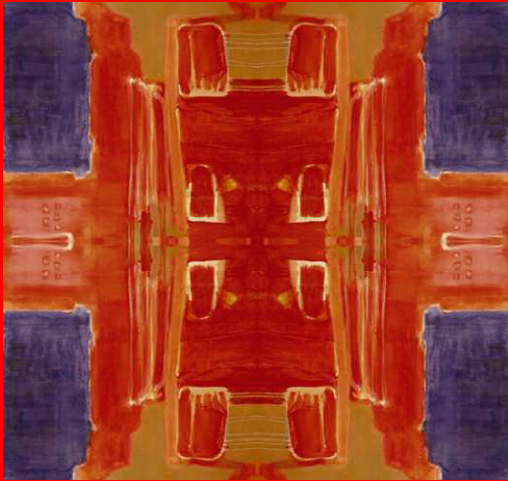


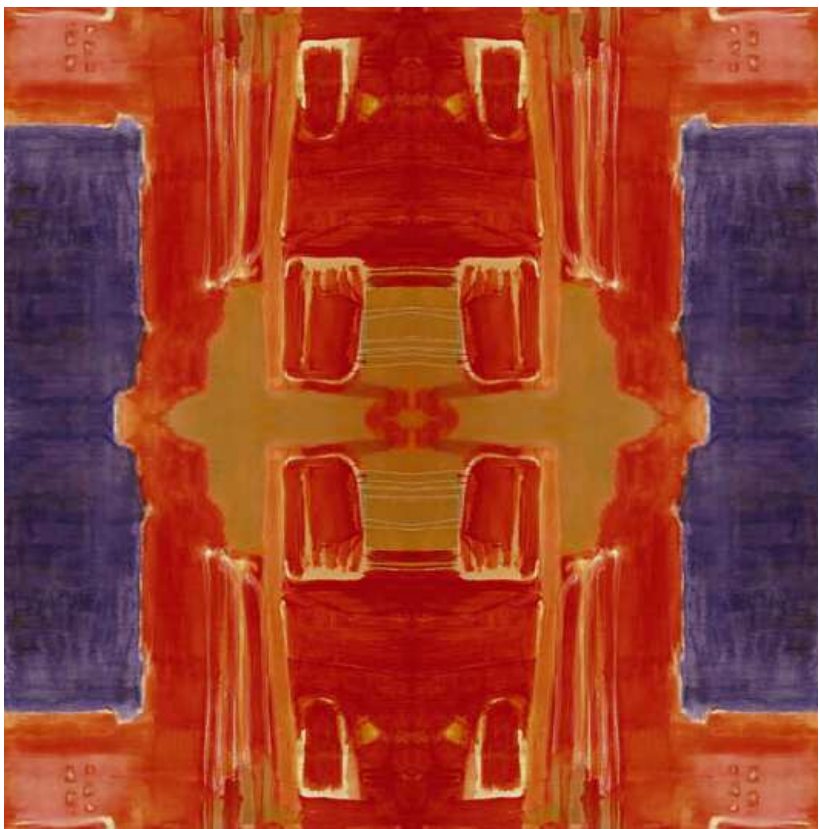
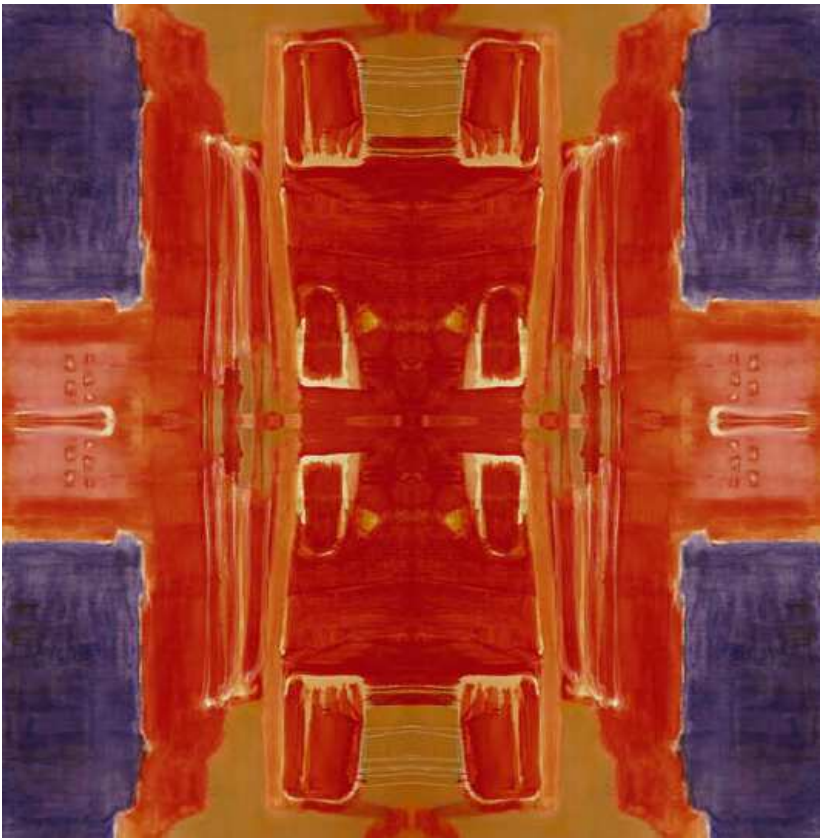


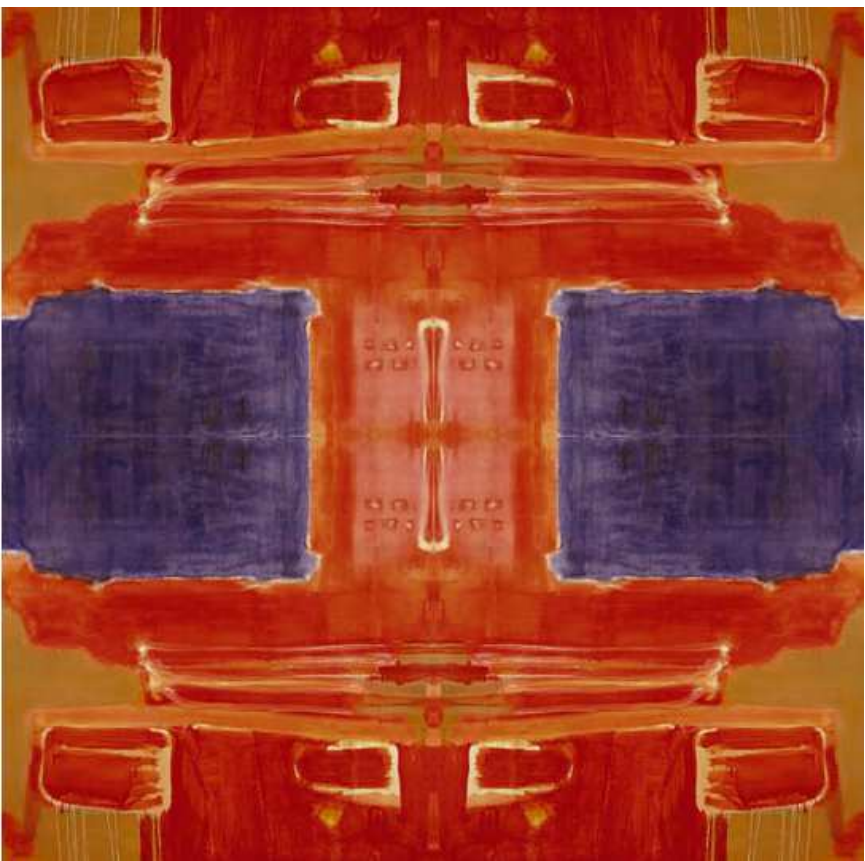
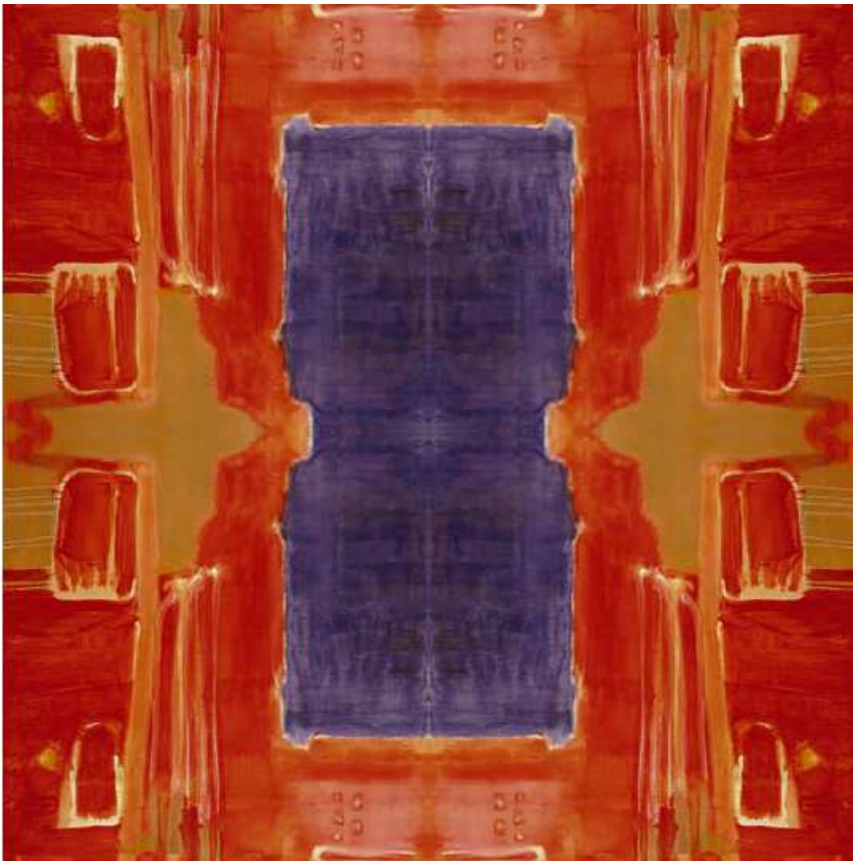


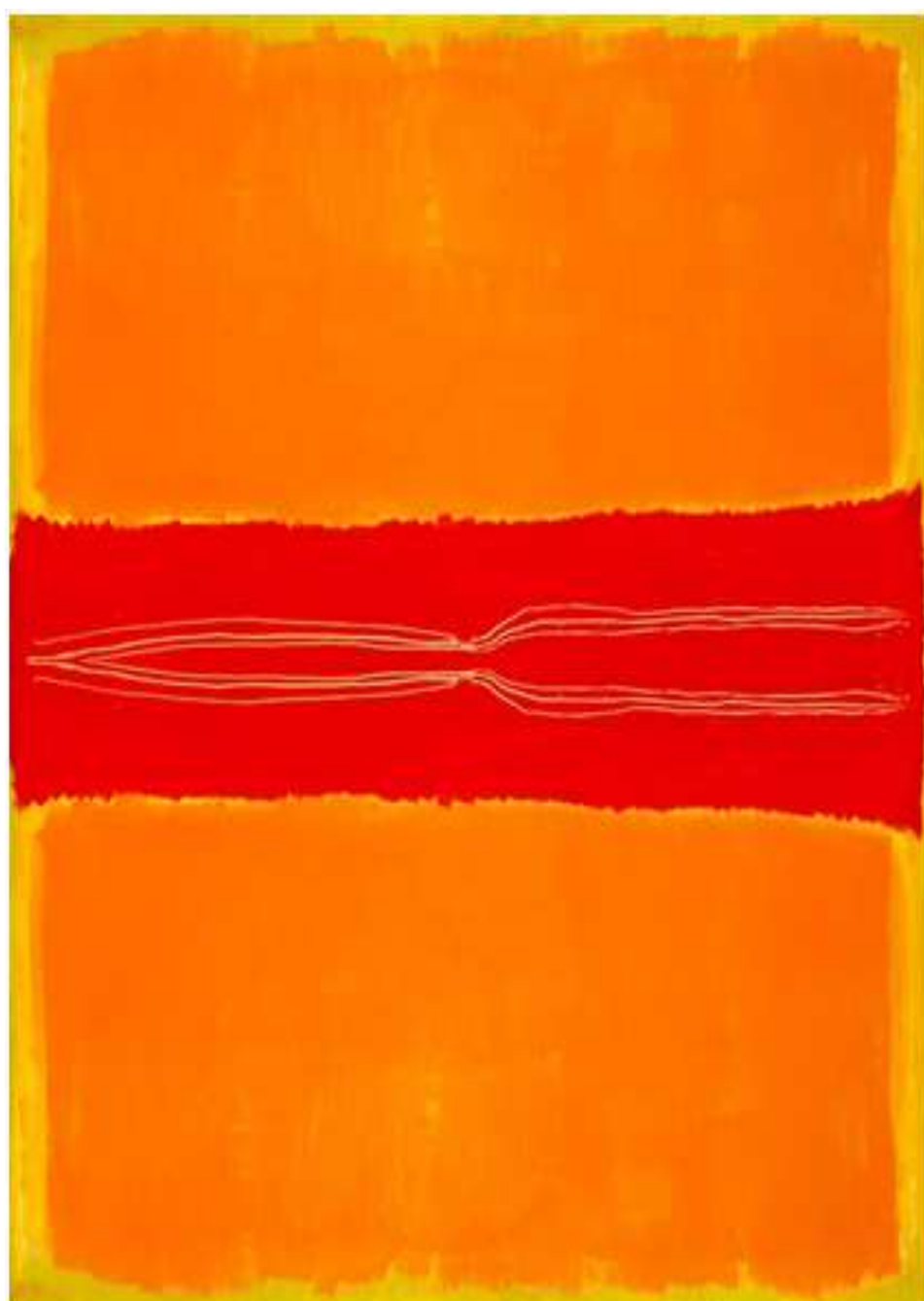








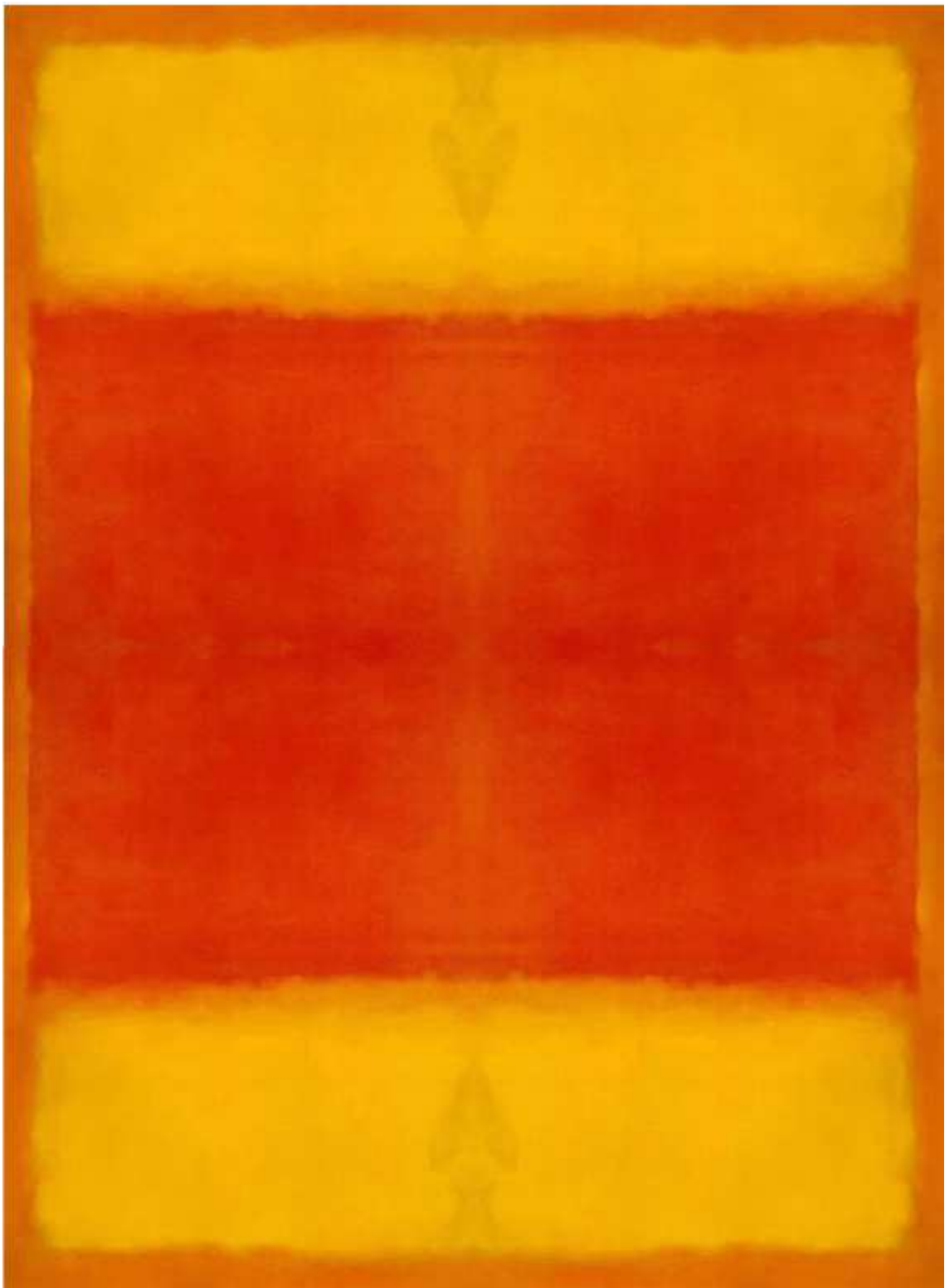


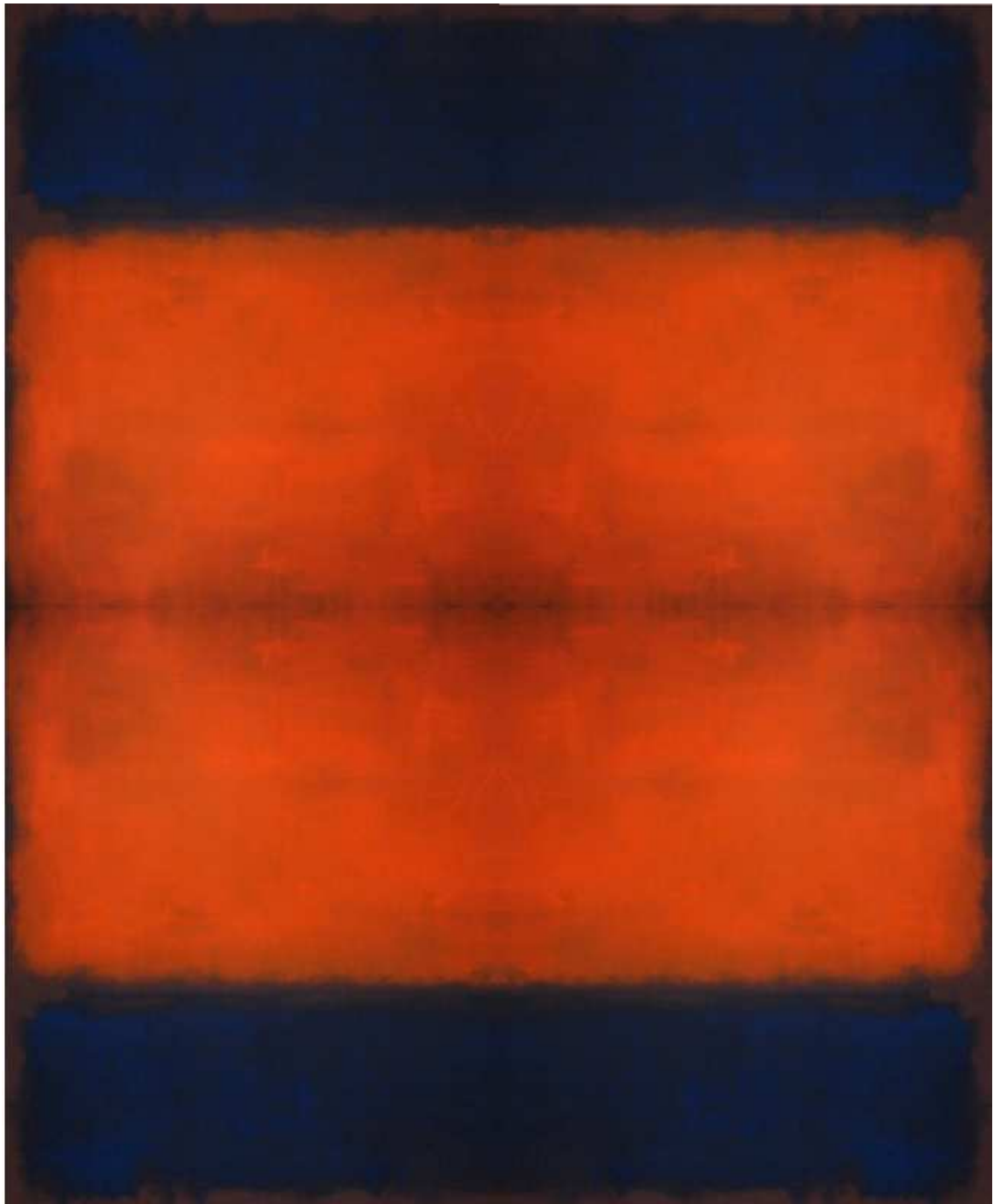




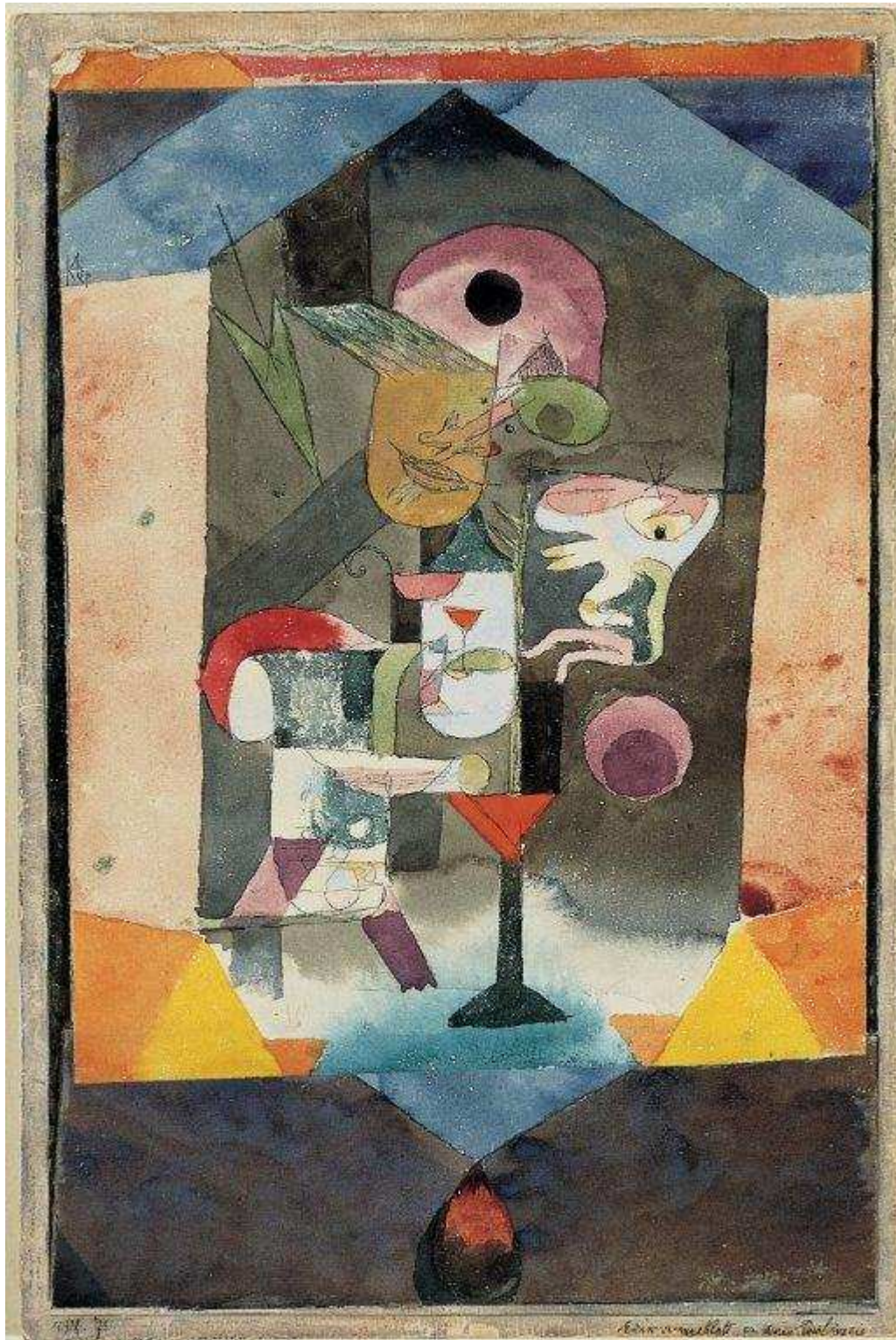




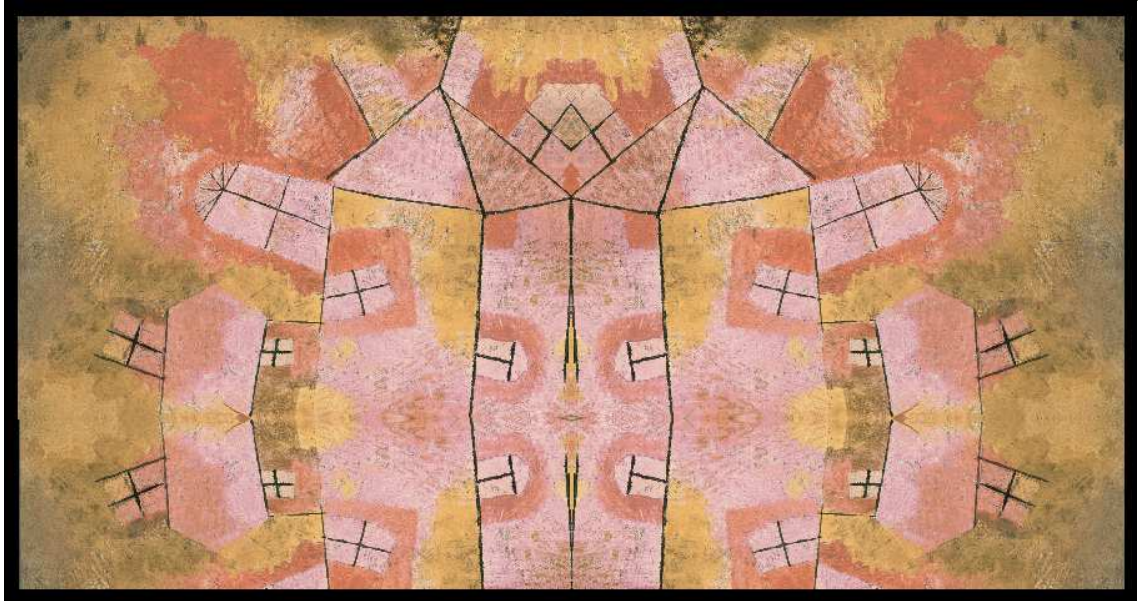


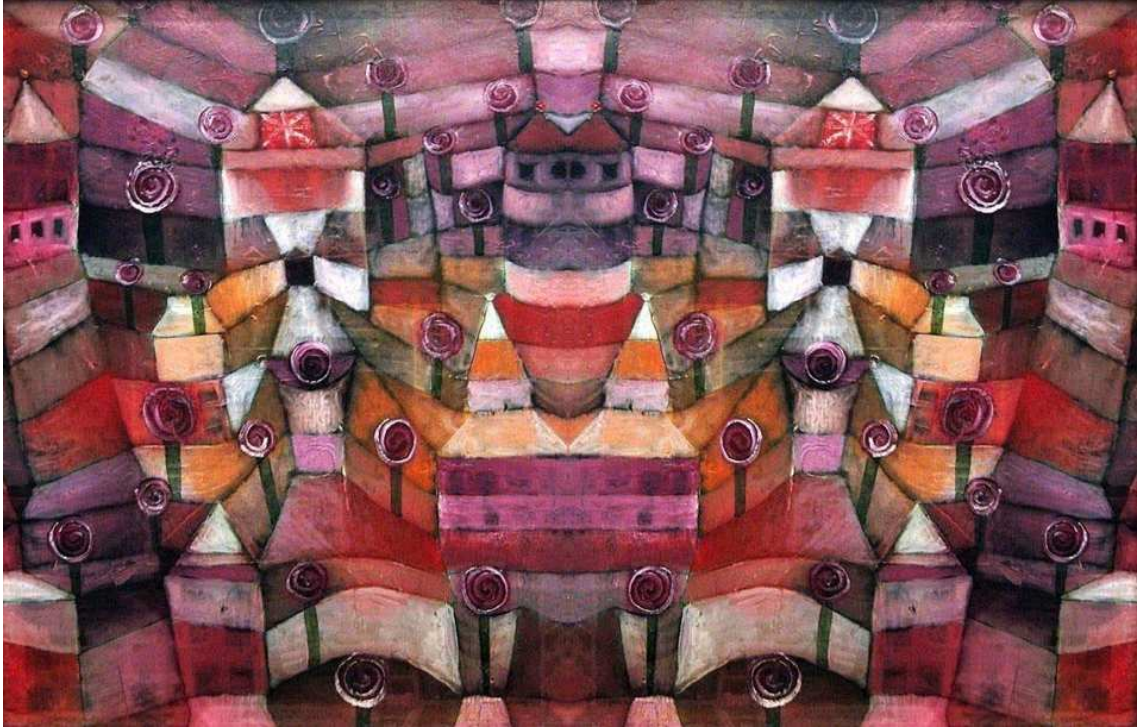


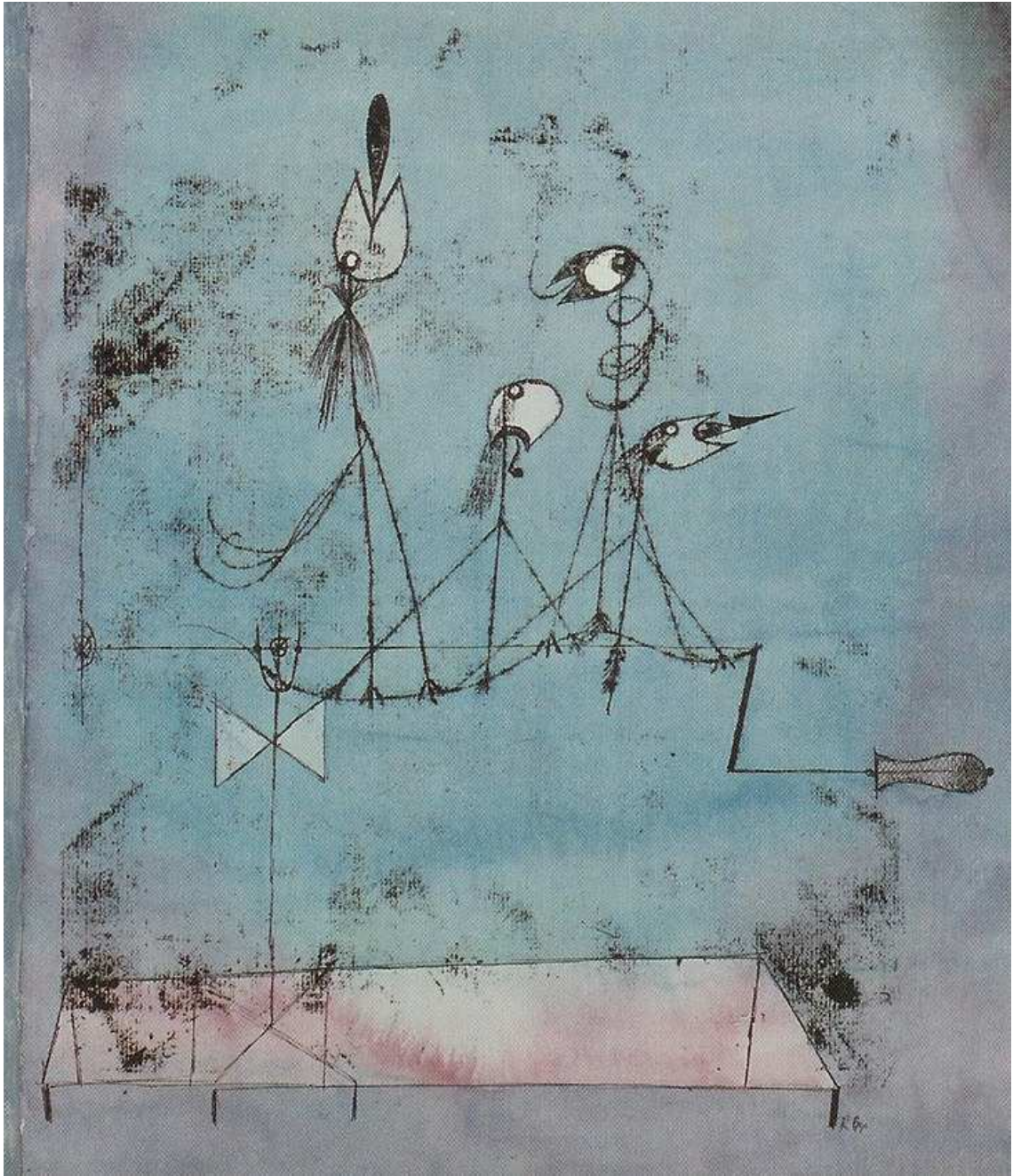
Paul Klee



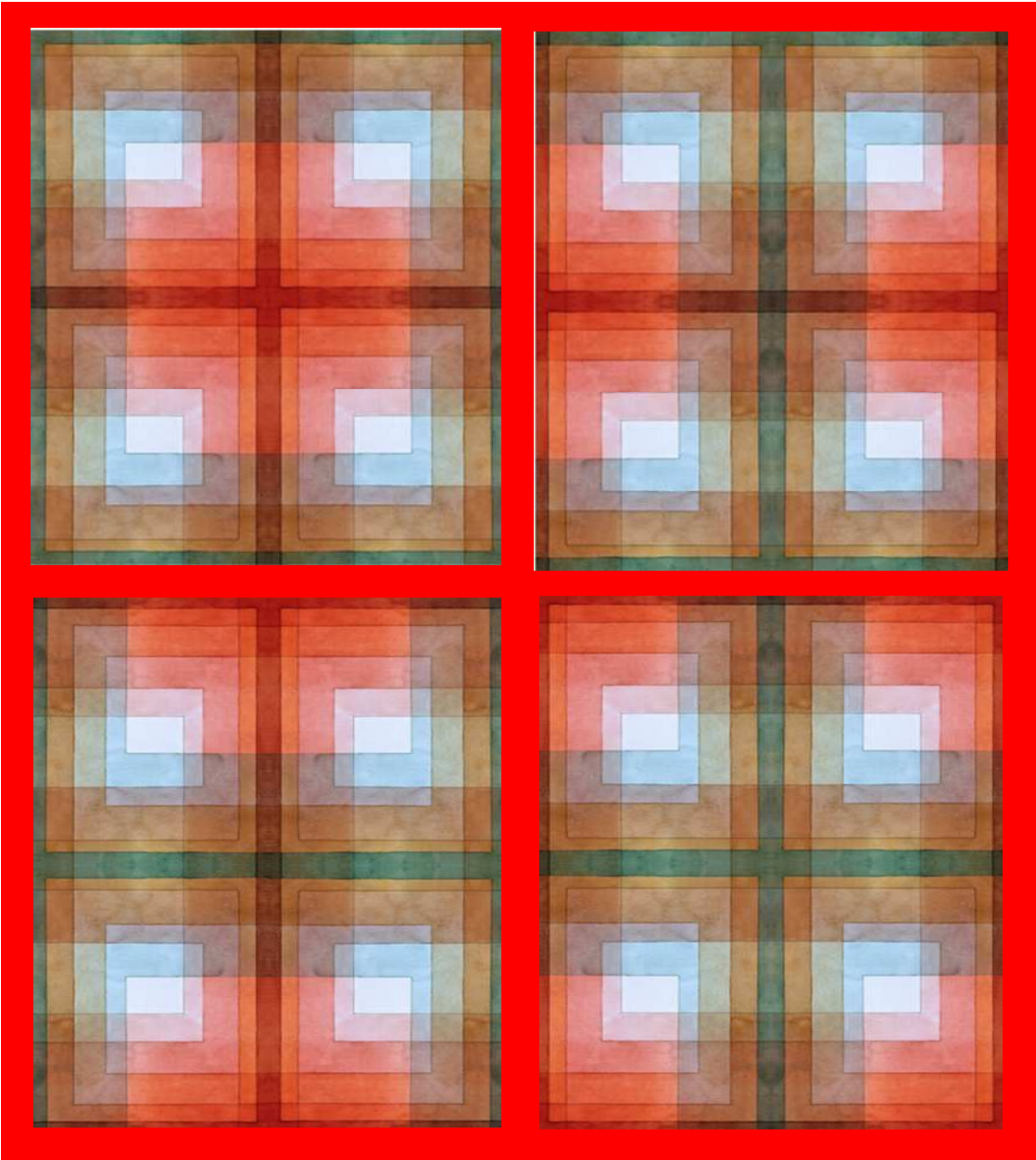


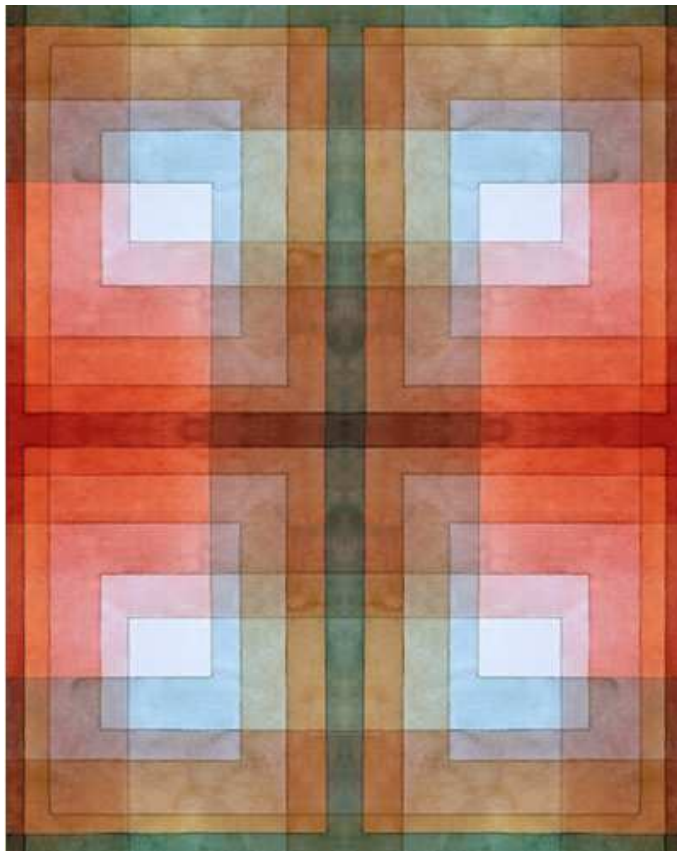
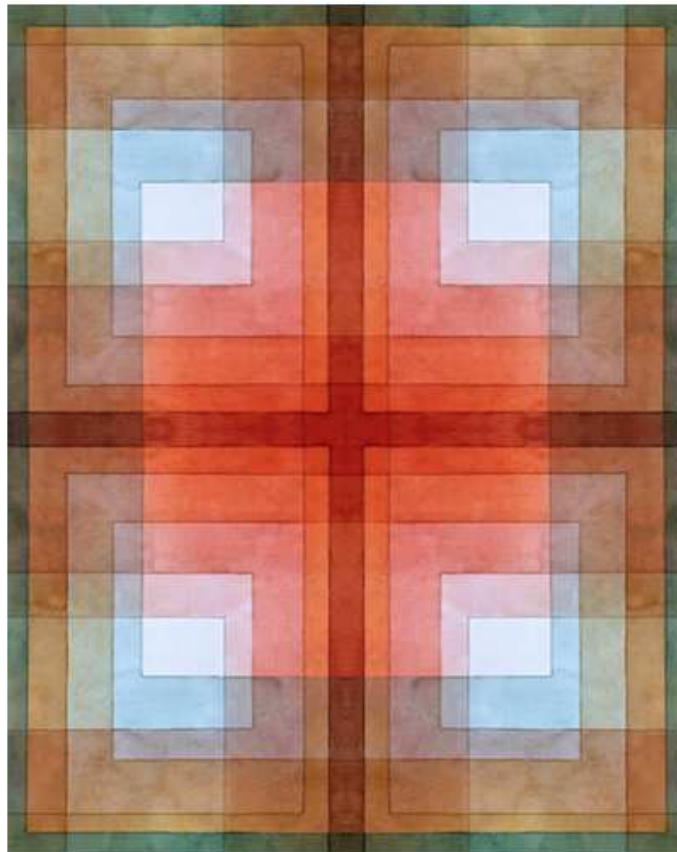


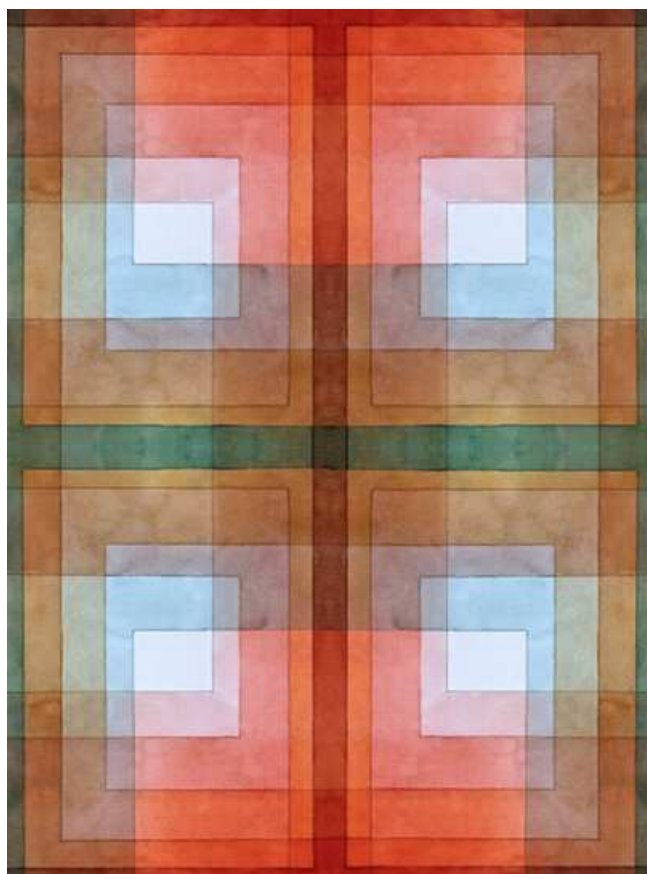
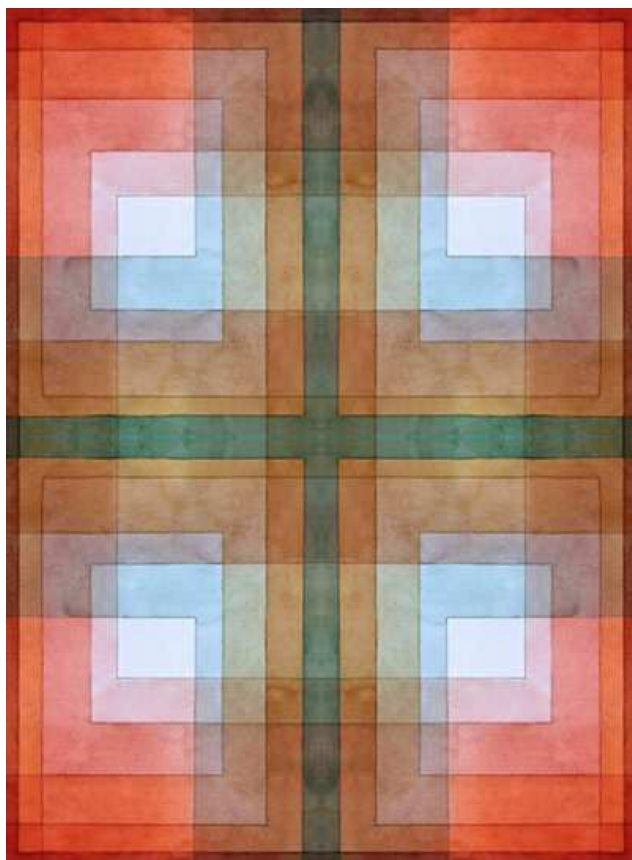












Sandor Bortnyik

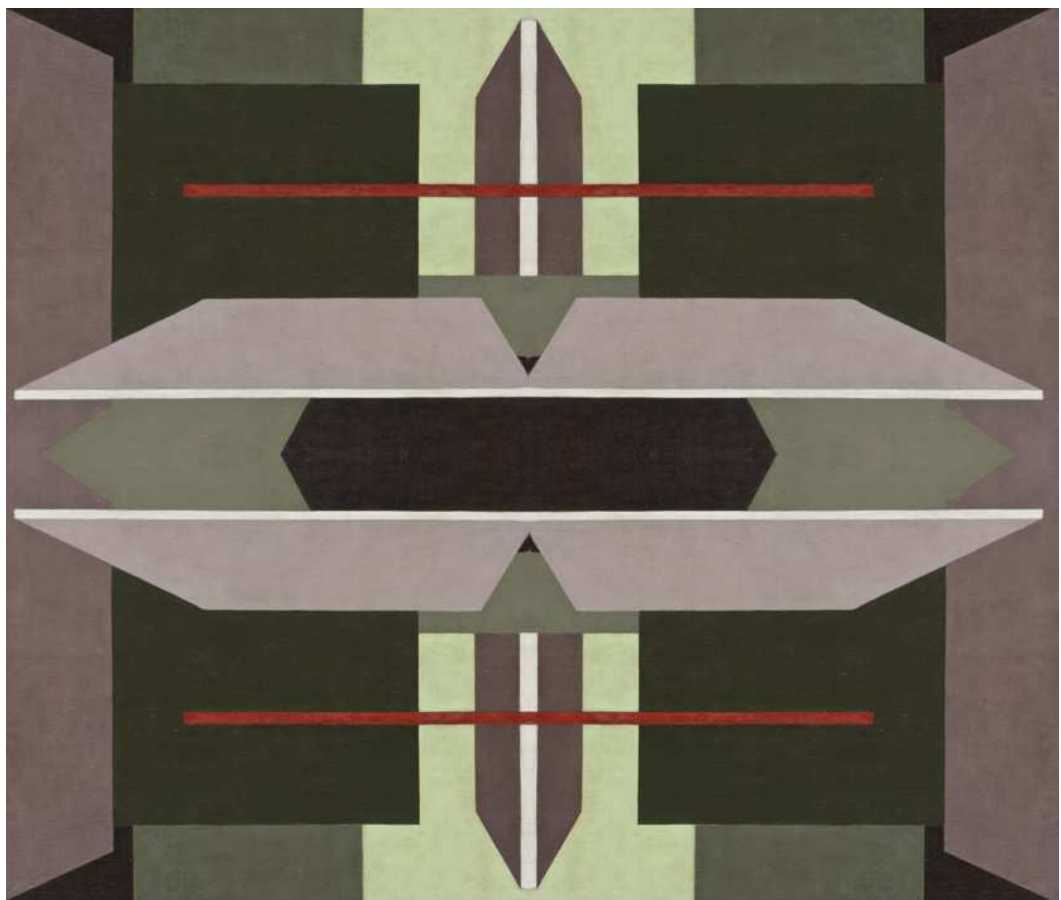


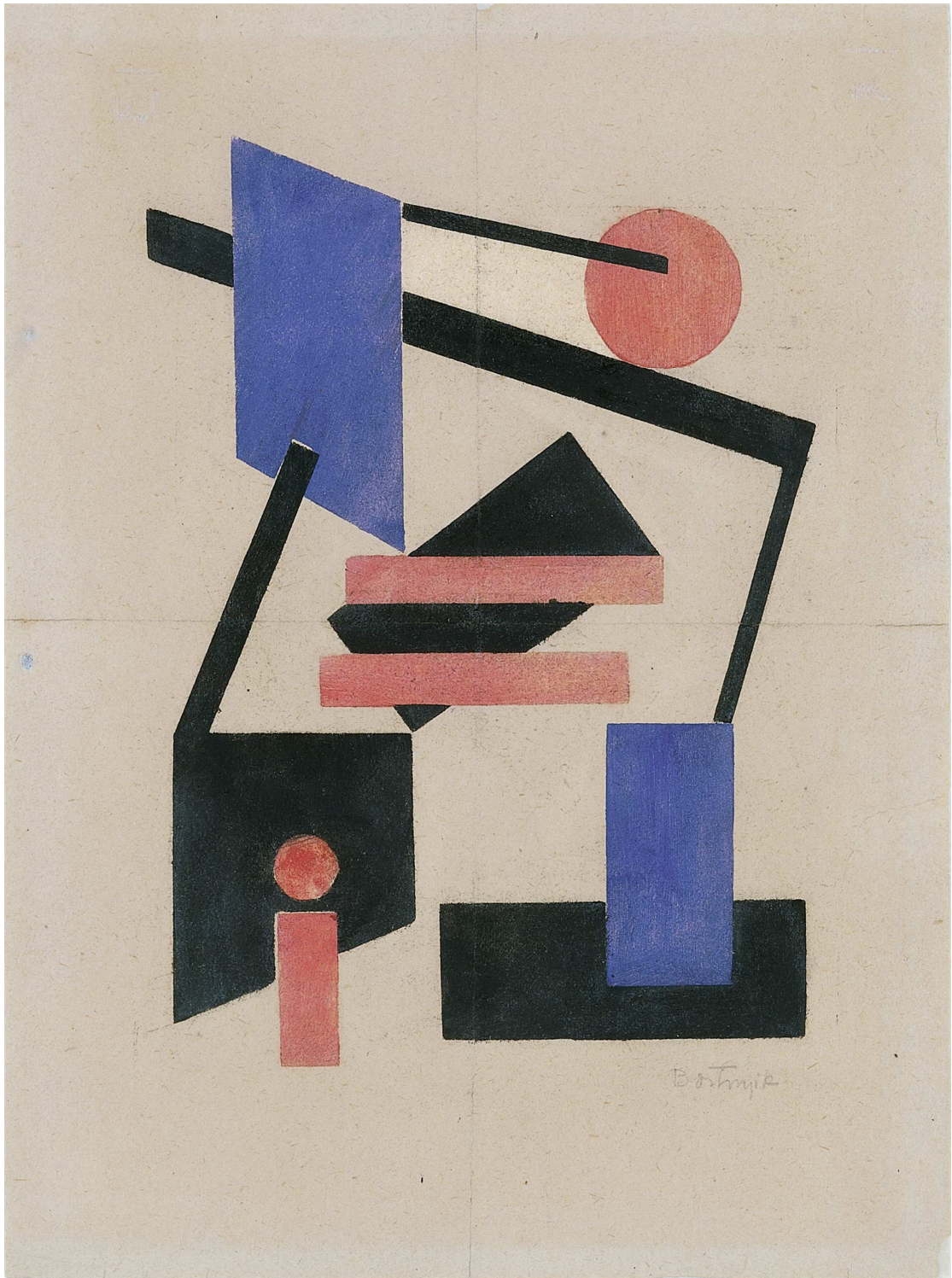


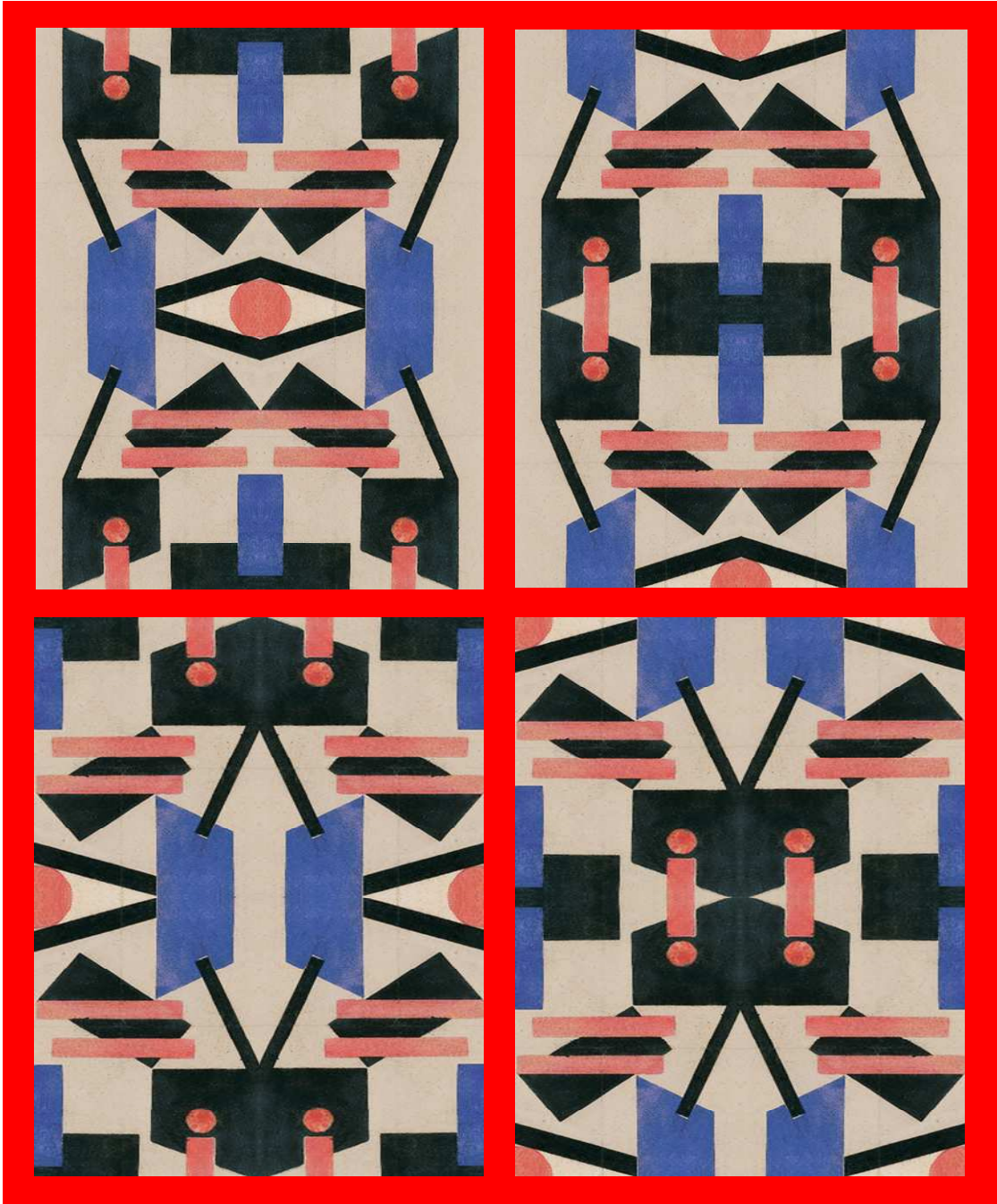


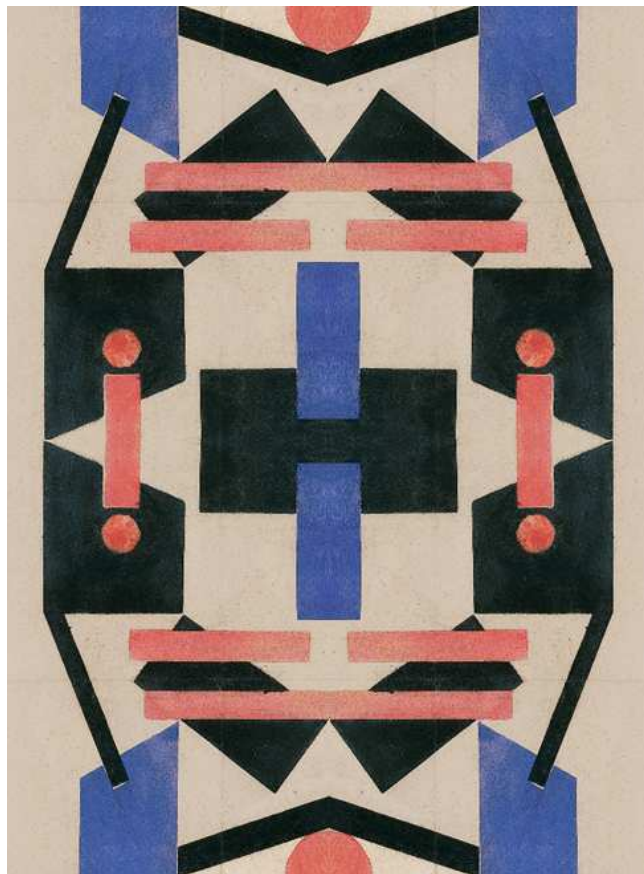
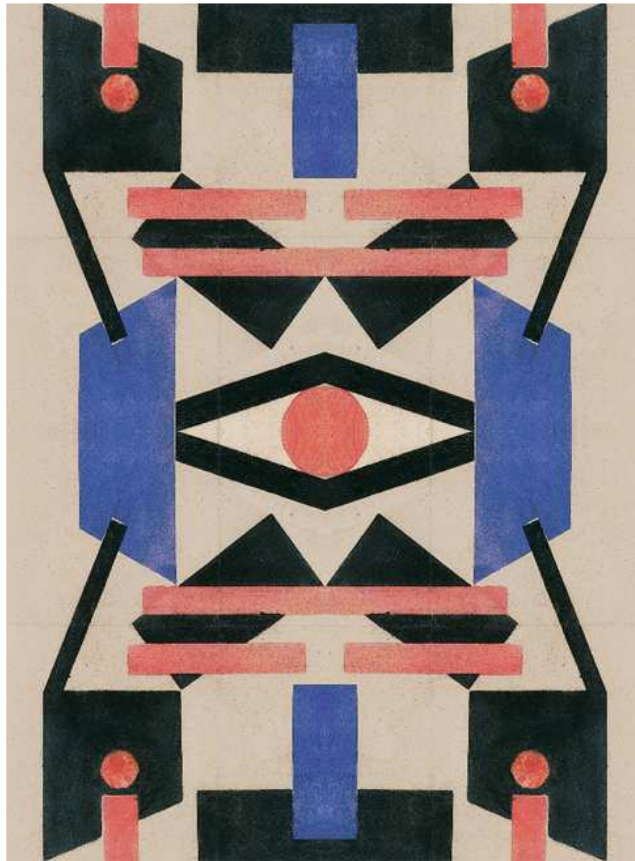


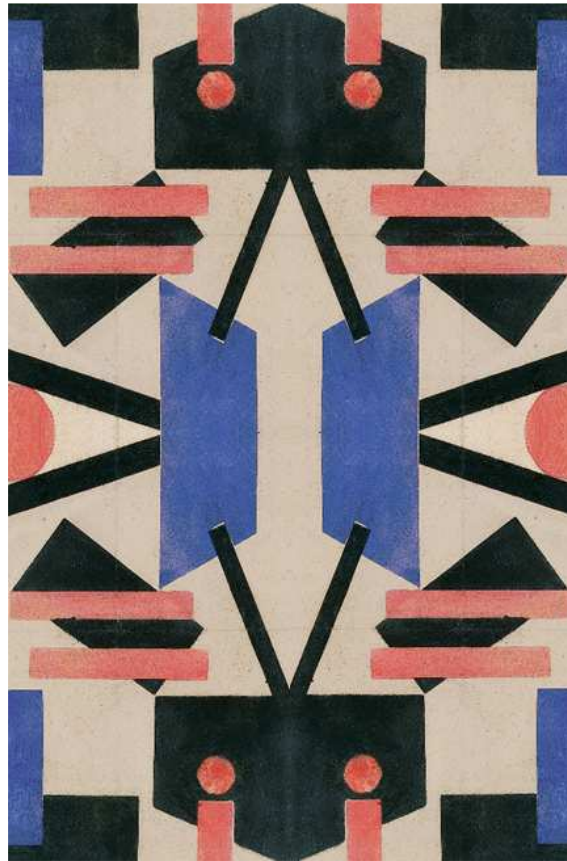






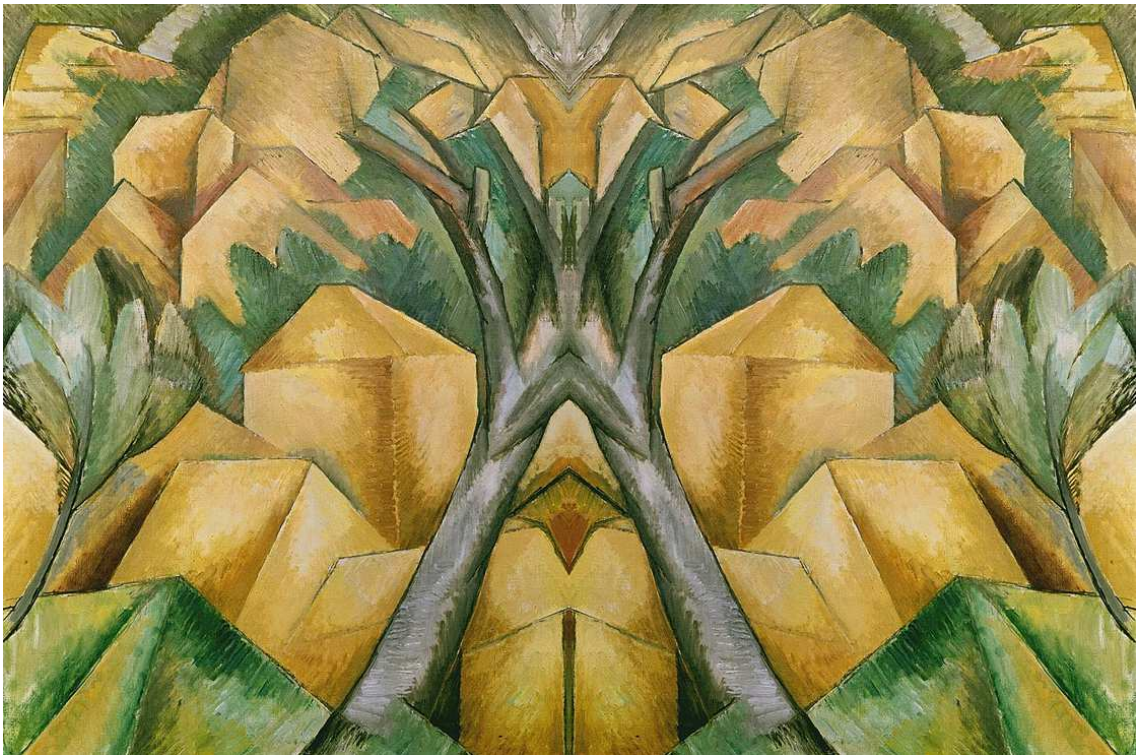




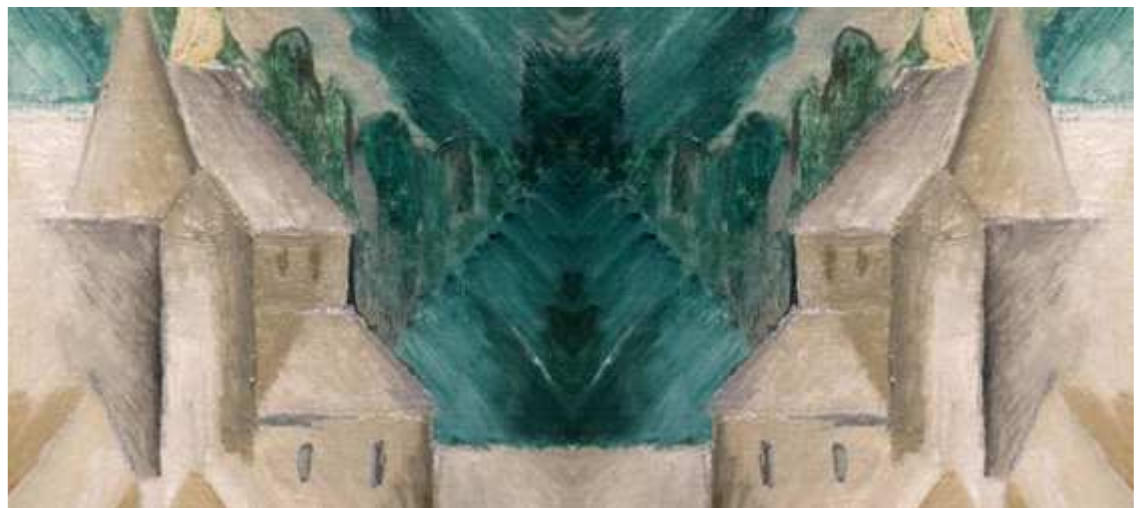


Georges Braque

















MÚSICA PARA EL FIN DE LOS CANTOS
MUSIC FOR THE END OF CHANTS

1. Cuando Rocío dispara sus flechas

Redes con dientes de esporas
Recogen bayonetas clavadas al aire
Bajan las odiseas por su escala
Colgante en el sedimento de la ingra
Después de acoplamientos que se interrogan
Por el hábito que usurpa al foronema
La capacidad de motor caudales inebibbles
A partir del globo que intruso hunde
Sobre la virgen sudor de araña
El trazo tieso de una elipse precipitada.

1. When Dew shoots its arrows

Networks with spores teeth
Collect bayonets nailed to the air
Getting down the odysseys by its scale
Pendant from the sediment of the groin
After couplings which wonder
About the habit that usurps the phoneme
The aptitude to grind undrinkable flows
From the globe that as an intruder sinks
On the virgin spider sweat
The stiff stroke of a precipitate ellipse.

2. Barreras

Pulverizar una melodía plana
El detalle del amañón que se interroga
Baldío como todo acertijo
Los laberintos trazan caminos
Que conducen al dominio de la transparencia
Cede arcángel con su rehén distanciado
El simulacro escondido entre sus alas
Mientras viola la fe que le separa de las lunulas
Desorden que el efecto complica
Éxodo que pretende corregir sus inversiones.

2. Barriers

To pulverize a flat melody
The detail of the shell that interrogates itself
Wasteland as any puzzle

The labyrinth trace paths
That leads to the domain of the transparency
Every archangel with its estranged hostage
The simulacrum hidden between its wings
While it violates the faith that separates him
from the lunulas.

Disorder that the effect complicates
Exodus that aims to correct their investments.

3. De la melancolía

Al eludir el silencio raptarse
Inventar la inclemencia más honda
La nota que prepara el salto fuera del instrumento
El rostro que se sube por la lluvia
Agotar las siglas cerradas como manos
El husco helicoidal del que emudece
Por un corredor la madura hilacha estacionaria
Detrás de su rastro espera sonámbula
De lo pensado podrá bordar una almena
Contra la sangre fría su sombra resbala.

3. Of the melancholy

On having avoided the silence be kidnapped
To invent the deepest inclemency
The note that prepares the leap out of the instrument
The face that crawls by the rain
Exhaust the acronyms closed as hands
The helicoidal hollow of whom is muted
By a corridor the mature stationary loose thread
As a somnambulist waits behind its track
From the thought will be able to embroider a merlon
Against the cold blood slides its shadow.

4. Ukraine

Tan ancho como el ojo de la agua
Aquello que se superpone al seísmo
La cruel marea más cerca del trueno
Presenta un apócrifo cirílico
Disecado bajo la corriente junto al vestigio
Labios que se despeñan sobre la roca
Perdido entre un álgebra fraccionada

El retorno petrifica elongaciones cardinales
La suplica que es breve
El otro que impávido nos atraviesa.

4. Ukraine

As wide as the eye of the needle
What overlaps the earthquake
The cruel tide closer to the thunder
Presents an apocryphal cyrillic
Dissected under the stream beside the vestige
Lips that throw themselves over a cliff
Lost between a fractionated algebra
The comeback petrifies cardinal elongations
The supplication that is brief
The other that dauntless pierces us.

5. Postmeridiano

Por el saber siempre fracasa preguntarse
O nombrar al infinito para acortar
El ensueño de la huida hacia la progresión
Una imagen antes descubierta que pensada
La estrella escupida dentro de una copa
Caduca la mitad de antiguas transparencias
Mientras cede el tiempo su repliegue
Ante el saber finge que construye
El mundo auxiliar de los triedros
Lo que su espiral toca ansiosa por desprenderse.

5. Postmeridian

For the knowledge always fails to ask
Or to name the infinite to shorten
The daydream of the flight towards the progression
An image earlier discovered than intended
The star sculpted inside a glass
Expires half of ancient transparencies
While its crease yields to the time
Before the knowledge it feigns that constructs
The auxiliary world of the trihedral
What its spiral touches anxious for becoming detached.

<https://www.youtube.com/watch?v=z-XbRaRR6jA>

msv-885 El Fin de los Cantos		
Fernando Z óbel	DCCCLXXXV	12
Vasili K andinski	DCCCLXXXV	15
Willem de K ooning	DCCCLXXXV	10
Kazimir M alévich	DCCCLXXXV	11
Piet M ondrian	DCCCLXXXV	11
Helen F rankenthaler	DCCCLXXXV	7
Mark R othko	DCCCLXXXV	15
Paul K lee	DCCCLXXXV	14
Sandor B ortnyik	DCCCLXXXV	15
Georges B raque	DCCCLXXXV	10
		120
Iury L ech <1958/...> <mu291>		
1990 Música para el fin de los cantos		

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